# SPECIAL FORECAST 1938

Vol. LVIII, No. 3

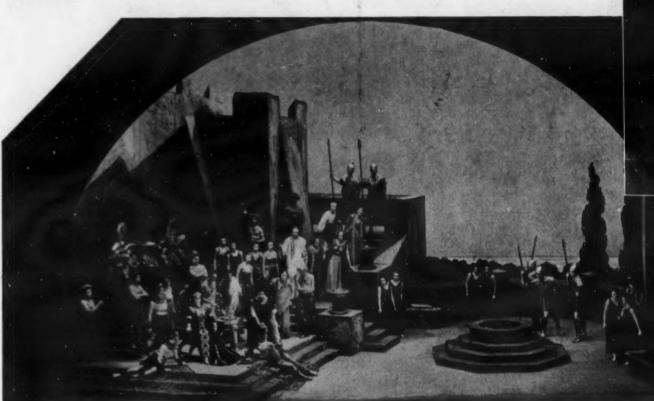
PRICE MUSICAL AMERICA

February 10, 1938

Marjorie Lawrence as Salome — 1938

Salome, Present and Past





1938 - A Glimpse of the Metropolitan's Current Revival



1934 — Goeta Ljungberg



1909 - Mary Garden



1907 - Olive Fremstad

# The MAGIC









of the BATON



Arturo Toscanini

A Sequence of Six Camera Shots at a Recent Concert of the New NBC Symphony Orchestra

# IN THIS ISSUE

# Features and Pictures

Salome', Present and Past—Pictures	
The Song Recital, by Pitts Sanborn	306
Today's Grand Old Men of Music-Pictures	2
The Hard Work of Opera-Pictures	
Otello', Back Stage-Pictures	9
It's All in the Family-Pictures	11
Speaking of Costumes! — Pictures	
Myself When Young'-Pictures	13
Before Isolde! - Pictures	14
The Making of a Queen of Song, by John Alan Haughton	291
Composers in Italy: A New Generation, by Nicolas Slonimsky16,	298
Young Italian Composers—Pictures	17
Young Italian Composers—Pictures Federated For Music's Sake, by Julia Fuqua Ober	300
Fiddler's Luck-Drawings by George Hager	19
Music Program for The World's Fair, by Mrs. Vincent Astor20,	300
Captured on Canvas—Pictures	21
Why Chamber Music?, by Adolfo Betti22,	23
What of the Composer in War-Torn Spain?, by Gilbert Chase	318
the Schoolboy Tibbett, by Marion Simms	2396
Leopold Sachse Discusses Traditions of Opera Staging	291
Modern Czech Music, by H. H. Stuckenschmidt	296
Metropolitan Opera Guild Strides Forward	28
The Old Refrain'—Pictures	25
What Every Conductor Should Know—Drawings by George Hager	30
Mephisto's Musings	31
Mephisto's Musings	112
Activities of European Managers: London, 120, 130: Paris, 122, 138: Berlin,	126.
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen,	126,
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures	126 186 136
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures  Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures  Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures  Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures  Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 179 145 291 279 264 152 298 188 266 320 279
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures  Federal Music Project Takes Inventory	126, 186 179 145 291 279 264 152 298 188 266 320 279 205
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 266 320 279 205 209
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 266 320 279 205 209
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188 266 320 279 205 209 266 239
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188 266 320 279 205 209 266 239 312
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188 266 320 279 205 209 266 239 312 326
Activities of European Managers: London, 120, 130; Paris, 122, 138; Berlin, 138; Vienna, 128; Holland, 128, 138; Brussels, 130; Copenhagen, Candids'—Pictures Federal Music Project Takes Inventory	126, 186 136 179 145 291 279 264 152 298 188 266 320 279 205 209 266 239 312 326

# Forecasts for American Cities

Aberdeen 317	Greensboro, N. C 295	Peoria, Ill 297
Albuquerque, N. M. 311	Greenville, S. C. 295, 315	Philadelphia
Altoona, Pa 301	Harrisburg 257	229, 230, 231, 274
Ann Arbor 276	Hartford 263	Pittsburgh 247
Atlanta 286	Havana 289	Pittsburg, Kans.
Baltimore252, 292	Helena, Mont313, 317	281, 293
Baton Rouge, La.		Portland, Me 316
265, 310	Honolulu 289	Portland, Ore254, 314
Bellingham, Wash 308	Houston, Tex 283	Providence 250
Berea, O 284	Indianapolis259, 304	Racine, Wis 273, 316
Boise, Ida 314	Ithaca 25	Reading, Pa 301
Boston232, 233, 238	Jackson, Miss 309	Richmond, Va 287
Brooklyn 285	Jacksonville, Fla 307	Rochester, N. Y.
Buffalo 260	Kalamazoo, Mich 276	249, 307
Burlington, Vt 299	Kansas City, Mo.	St. Louis246, 292
Butte, Mont 313	255, 294	St. Paul. Minn 261
Charleston, S. C 295	Lansing, Mich276, 280	Salt Lake City, Utah 305
Charleston, W. Va 310	Lawrence, Kans281, 294	San Antonio 282, 311
Charlotte, N. C. 295, 315	Lexington, Ky 309	San Francisco 244, 262
Chattanooga, Tenn.	Lindsborg, Kans.	Savannah 286
268, 310	281, 293	Scranton 301
Cheyenne, Wyo 314	Little Rock, Ark 303	Seattle 256
Chicago 224, 225, 226,	Louisville, Ky309, 315	Shreveport, La. 265, 310
227, 228	Los Angeles	Sioux City, Ia 293
Cincinnati242, 278	245, 253, 262	Sioux Falls, S. D 317
Cleveland240, 278	Madison, Wis 273	South Bend, Ind.
Columbia, Mo 294	Manchester, N. H 299	288, 304
Columbus, O 284	Memphis 268	Spokane, Wash 308, 314
Covington, Ky 309	Miami 307	Springfield, Mass 272
Dallas282, 311	Milwaukee 251	Syracuse, N. Y 275
Denver 258	Minneapolis248, 261	Tacoma, Wash 308
Des Moines 293	Missoula, Mont 313	Terre Haute, Ind.
Detroit241, 280	Mobile, Ala 315	288, 304
Duluth273, 316	Montgomery, Ala 315	Toledo, O 285
El Paso 283	Nashville268, 310	Toronto270, 271
Emporia, Kans.	Newark, N. J 290	Tulsa, Okla 303
281, 294, 297	New Bedford, Mass. 272	Utica, N. Y 269
Evansville, Ind 288	New Haven 267	Waco 311
Fargo, N. D 317	New Orleans 265	Washington, D. C. 243, 292
Flint, Mich 276, 280	Norfolk, Va287	Wichita, Kans 281, 294
Fort Wayne, Ind.	Ogden, Utah 305	Winnipeg 271
288, 304	Oklahoma City 303	Worcester, Mass.
Great Falls, Mont 313	Omaha 297	272, 316

# THE SONG RECITAL

Pitta Sanborn

ORE than twenty years ago the late James Huneker wrote: "Music has passed its prime and is now entering the twilight of perfections past forever." Whether Huneker was a true prophet or not, the "twilight" perfections should not be merely matter for museums.

Twenty years after, we may still feel that the burden of proof as to whether music really has passed its prime continues to rest more heavily on composers than on their hearers, yet the perfections unposers than on their hearers, yet the perfections unposers than on their hearers.

its prime continues to rest more heavily on composers than on their hearers, yet the perfections unquestionably have not been relegated to museum dusk and cherishing memory. They at least enjoy the limelight of performance. A great concert primarily owes its greatness to the music that it offers, and Bach and Beethoven are no longer with us in the flesh, but executants are. There are singers today, for instance, whose art is great enough to collaborate with great music in providing us with great song recitals. They keep us acutely alive to the truth that the literature of song is one of the grand divisions of an art that still has before it the forsaking of the limelight for the twilight. forsaking of the limelight for the twilight.

Marcella Sembrich, it is safe to say, set the fashion of the song recital in this country. That arose about the turn of the century. Yet she did not blaze a trail. An impulse must have come our way from the celebrated Liederabende of Lilli Lehmann and Amalie Joachim in Berlin, and other similar artest inventor. hann and Amane Joachim in Berini, and other sim-lar entertainments. Early in this century Lilli Leh-mann herself gave recitals in this country. Lillian Nordica, Marie Brema, Ernestine Schumann-Heink were practitioners of the genre in this country even before Sembrich's historic emergence. Nevertheless, when Sembrich, the Metropolitan's adored Lucia and Rosina, stepped over from the opera house to expound Schubert, Schumann, and Brahms in Carnegie Hall, her admirers seemed to feel that she had taken something of a risk, and after she had triumphed gloriously, their eulogistic wonderment took in praise of the linguistic versatility that had made her quite at home in five or six tongues. Only later were they to hear her in a program of folk-songs in which Spanish, Swedish, and the Greek of Smyrna supplemented the German, Italian, French, English, Polish, and Russian of her ordinary artistic currency!

But, at any rate, she set the fashion, and a Sembrich recital thenceforth was a risk only for those

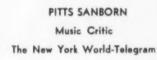
brich recital thenceforth was a risk only for those bent on getting tickets by any mean, and at any price! For a good seven years after Sembrich had sung her farewell to Metropolitan opera, the Lieder-ex-opera singer prospered on in the concert field; her recitals, more numerous than before, were awaited with eager awe and studious preparation; they had taken on the exalted dignity of a sacred rite. I need hardly add that they could not have done so if Sembrich had been a less lofty and accomplished artist. For many who heard her recitals, perhaps for all who were so lucky, she established standards that are treasured to this day.

### Sembrich Programs as Models

Furthermore, the Sembrich recital program became a model. It consisted usually of a section devoted to eighteenth-century pieces, a generous allotment of German Lieder, a group of French lyrics, and a group of songs in English (with due attention to American composers). This pattern underwent modifications, of course. Once, as I have said, Sembrich gave an entire recital of folk-songs. Again there would be greater emphasis on German Lieder and less on the early classics or the English group. But arias from operas and oratorios were excluded But arias from operas and oratorios were excluded as a matter of course, except in the case of such time-honored classics as Handel's "Lusinghe piu care" and "O, Sleep Why Dost Thou Leave Me?" and Bach's "Bist du bei mir" and "Patron, das macht der Wind". Scarcely any fault was found with the make-up of the Sembrich program, which speedily came to serve as guide to a host of other singers, some of them operatic artists of the prominence of an Emma Eames, a Johanna Gadski, a Louise Homer, an Emmy Destinn, but many of them studio fledglings equipped mainly with a natural voice and a vaulting ambition. In any event, the model was distinguished, if exceedingly exacting, and, thus directed, the song if exceedingly exacting, and, thus directed, the song recital became epidemic and has remained so.

Naturally the American tours of such outstanding

One of the Grand Divisions of the Music Art-The Fashion Set by Marcella Sembrich - Some Conspicous Neglects in the Broad Field of Lieder





Sherril Schell

concert singers as Elena Gerhardt and Julia Culp, the recitals of the unique Dr. Ludwig Wüllner and the hardly less idiosyncratic David Bispham, aided mightily in the spread of the infection. Then, during and since the World War, we have only to think of and since the World War, we have only to think of the recitals of Frieda Hempel, Eva Gauthier, Marguerite d'Alvarez, Povla Frijsh, Margaret Matzenauer, Elisabeth Schumann, Sigrid Onegin, Mrs. Charles Cahier, Lotte Lehmann, Elsa Alsen, Maria Olszewska, Florence Easton, Conchita Supervia, Eidé Noréna, Ninon Vallin, Olga Averino, Ritter-Ciampi, Grete Stueckgold, Elisabeth Rethberg, Kirsten Flagstad, Marjorie Lawrence, Emilio de Gogorza, Louis Graveure, John Coates, John Charles Thomas, Lawrence Tibbett, Roland Hayes, John McCormack, Paul Robeson, Richard Crooks, Frederick Jagel, and the hors concours Chaliapin—to end a more or less haphazard list with that towering name more or less haphazard list with that towering name -to realize to what lengths the hue and cry after song recital has run.

### Wide Variety of Song Literature

I have spoken of the literature of song as a "grand division" of music. The song recital has certainly taken a correspondingly conspicuous place in the realm of musical performance. The distinction of the singers I have specified speaks for the excellent achievements in that performance. But there is one element that the givers of song recitals have not suffi-ciently stressed, the important element of number.

As we all know, quantity and quality are not synonymous. Yet there exits a quantity of songs worth hearing that are largely or entirely neglected by singers. Not that I would deny for a moment the enterprise shown by some singers in unearthing buried treasure. Yet, in a general way the point have raised holds good.

Let us glance for a moment at that important sub-division of the song field—the German Lied. In the case of the majority of recitalists the German Lied constitutes the backbone of the program, and the Lieder writers most drawn upon now are Schubert,

Schumann, Brahms, and Hugo Wolf. Schubert, who in easy fashion might be termed the king of German Lieder, is credited with more than six hundred songs. How many of these do we hear in public? An eminent champion of Hugo Wolf has declared that with the exception of twenty or so, the songs of Schubert deserve neglect. From such a statement as that most of us will emphatically dissent. Certainly these hundreds of lyrics merit careful examination in the quest of neglected beauty, and even among songs that should be known to every musician a curious neglect is observable in our concert halls. Everybody knows of "Hark, Hark, the Lark!" and "Who Is Sylvia?"; yet how often do they appear on a recital program? Rarer still is "Sei mir begrüsst". Nor is "Die junge Nonne" often sung. Such is merely a suggestion as to Schubertian possibilities.

## Schumann and Brahms

Schumann and Brahms

Schumann and Brahms in this country at least fare better. Indeed, the songs of Brahms have become a veritable cult; the malicious might add, a mania. With all due respect to the greatness of Brahms as a Lieder writer, his songs ought not to be allowed to dominate the repertoire as they are perilously near doing, and for two very good reasons. One is that many of them make demands on intelligence and musicianship that only specially endowed singers can wholly meet. For these demands are often subtle and deceptive.

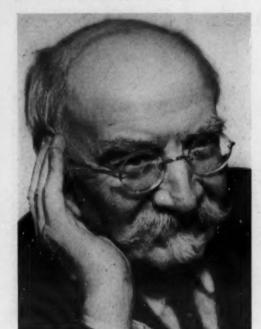
Another reason is that in spite of this Brahms vogue

are often subtle and deceptive.

Another reason is that in spite of this Brahms vogue the value of his entire output is not so high as to overtop some of his less favored contemporaries. Too many songs of Brahms that appear on programs today verge on dullness, or at any rate keep their gems of musical thought so safely under lock and key that only the most adroit of singers can open the door.

But in spite of the Brahms epidemic, it is pertinent to point out the strange fact that some of his finest songs are at present usually passed over. Thus, "Von ewiger Liebe", "Auf dem Kirchhof", and "Der Schmied" (Continued on page 306)

CHRISTIAN SINDING Born Kongberg, Norway, Jan. 11, 1856



Christian Linding

IGNACE PADEREWSKI Born Kyrylówka, Poland, Nov. 6, 1860



of Tarrendi

Some of Today's

Grand Old Men

GUSTAVE CHARPENTIER Born Dieuze, Lorraine, June 25, 1860



Sudane Giarfrente



Jean Sibelian

Born Munich, Germany, June 11, 1864



Rich an from

WALTER DAMROSCH Barm, Breslam, Germany, Jan. 30, 1862



Walter hammel

Born Durmstadt, Germany, Oct. 22, 1859



EDGAR STILLMAN-KELLEY Born Sparta, Wis., April 14, 1857



Thave always believed in a Murical America. Edgar Stellman Talle



Dr. Karl Muck

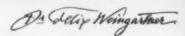
ALEXANDER SILOTI Born Kharkov, Russia, Oct. 20, 1863



FELIX WEINGARTNER Born Zara, June 2, 1863



With Mme. Weingartner (Carmen Studer) in Salzburg





Born Hamburg, Germany, Oct. 8, 1862

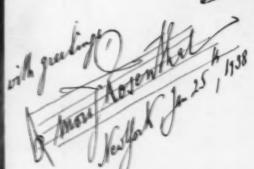


I am most beggy , to be able , to send this affectionals



France January 22 14 1938.





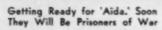
A Tip from the Stage Director to Siegfried and Alberich. From the Left, Carl Hartmann, Leopold Sachse and Fritz Vogel



# Not So Much the ROMANCE









Two Sophies Singing High. They Are Marita Ferell, Nearest the Camera, and Susanne Fisher



Preparing 'Rosenkavalier,' Kerstin Thorborg, Emanuel List and Mr. Sachse Settle a Detail



The Life of a Super Is Not All Just Carrying a Spear, Especially When Some Things Button Up the Back



Not in the Stage Business of Manon. The Girls Are Irra Petina, Natalie Bodanya and Charlotte Symons

Photographs from New York Times Studios and Wide World

Amused—Tibbett and Martinelli



Almost Ready-Elisabeth Rethberg



# Otello, BACK STAGE





Explained-Riccardo Dellera and Edward Johnson





Photographs from Wide World

A Long Melodic Line: Dusolina Giannini, Soprano of the Metropolitan Opera, Holds Her Seven-Months-Old Niece at a Christening. The Baby Is the Daughter of Dr. and Mrs. F. Ferruchio Giannini. Vittoria Giannini, Composer and Musician and the Soprano's Brother, Acted as Godfether. Mme. Euphemia Giannini Gregory Completes the Composition, But Dusolina's father. a Well-Known Singer, Took a Ber of Rest Just Before the Photographer Arrived

# It's All



"Bread I Broke with You Was More Than Bread, and Music Heard with You Was More Than Music"—Wilfred Pelletier Demonstrates a Lyrical Point to His Wife, Rose Bampton, Over Their Morning Forte



Four Hands That Pack as Well as Play with Pleasure, Ethel Bartlett and Rae Robertson, Duo-Pianists, Arrange Lingerie for Duo-Valises



Left: Pierre Lubo-shutz, Who Collects Old Cigarette Hold-ers, and His Wife, Genia Nemenoff, Who Collects the Ashes

Right: Mario Cham-lee and His Wife, Ruth Miller, Forsake Connecticut for Cali-fornia's Sunny Cli-mate







Right: Whether It Is "Whether" or "Weather", Vitya Vronsky Has to Ask Her Piano-and-Mari-tal Partner, Victor Babin, How to Spell It—the Russian Equivalents Would Be Easy, of Course

Left: The Boston Ter-Left: The Boston Ter-rier, Joy, Accom-panies Hilda Burke and Her Husband, Désiré Defrère, on All Their Travels, and Has His Own Spe-cial Feeding Bowls



# in the Family!



It's Luck for the Iturbis, Brother José and Sister Amparo, to Eat Apples Before Their Concerts, So They Try It at Home, Too

Agnes Davis Looks as If She Had Checkmated Her Mate, Benjamin de Loache



Ruth Slenczynski Plays a Difficult One for Her Only Teacher, Her Father





A Morning's Work for Gladys Swerthout and Her Husband, Frank Chapman, Autographing Their Photographs for Fans



Russell Ball The Young Menuhin Trio: Yaltah, like a Cheerful Buddha, Yehudi and Hephzibah Too Serious for a Sunny Call-fornia Afternoon



The Ormandys, Eugene and Stephanie, Take the Usual Balmy Bermuda Air



Chamber Music with Sopreno Solos: the Sittigs, Margaret, Fether Frederick and Edgar, and the Latter's Wife, Virginia Rea

# Speaking of COSTUMES!

# How Would You Like Your Opera Dressed Like This?



Adelaide Phillips in 'The Devil's



Jenny Lind in 'The Daughter of the Regiment'



Henriette Sontag and Luigi Lablanche in 'Elisir d'Amore'



Eugenie Pappenheim as Brünnhilde





Lillian Nordica as Isolde. (Note the Wedding Ring)



Senesino, Cuzzoni and Berenstadt in Handel's 'Giulio Cesare'



Johanna Wagner as Romeo (Moustaches for Ladies!)



Marietta Alboni in 'Cenerentola'



Clara Louise Kellogg as 'Aīda'



Minnie Hauk as Carmen



Zélie di Lussan as Cherubino

# 'Myself, When Young'



Mischa Elman



John Barbirolli with His Sister



Lily Pons (Right) with Her Sister



Elisabeth Rethberg



Rudolph Ganz



Eddie Johnson in 'The Waltz Dream'



Jascha Heifetz



**Ernest Schelling** 



Nino Martini



Albert Stoessel



Frederick Jugel



Lauritz Melchior

# BEFORE ISOLDE!

If You Don't Know,
These are Kirsten Flagstad



At the Age of Three and One-half Years, With Her Brother Ole



1914—Germaine in 'The Chimes of Normandy'



1930-As Aida



1924-As Lucull is



1923-In 'The Queen of the Film'



1928-In 'Orloff'



1928—In 'Orloff'



1926—In an Operetta



# THE MAKING OF A QUEEN OF SONG

It is proverbial that the child is father of the man, so it should not be too surprising to learn that Germaine in 'The Chimes of Normandy' is mother of Kundry in 'Parsifal' and that Fiametta in 'Boccaccio', mother of Isolde. At any rate such relationships are possible as Kirsten Flagstad has proved.

proved.

"The more nearly universal your experience in stage roles has been," declared Mme. Flagstad, "the better you do each new role that you attempt. This is not a new idea, but it is one that can be stated over and over again because, for some reason, the young singer does

for some reason, the young singer does not always grasp it.

"I didn't, myself! I sang in grand opera before I appeared in light opera. You know, don't you, that I made my first appearance in a small role in d'Albert's 'Tiefland'? They had tried two or three singers in the small role of Nuri, and none was satisfactory, so, the intendant of the theatre in Oslo said to my mother who had heard some of the rehearsals that it might be a good idea if I were to try.

idea if I were to try.
"I had always been interested in opera and, my goodness, what a lot of music we always had at home! My mother is a pianist and coach, one brother is a conductor and 'cellist, and one a concert pianist and my sister a

singer!
"Well, my mother stopped on the way home and bought the score of 'Tiefland' and I learned the part in two days, made an audition, and was given the role! I sang it twenty times that season.

"That sounds like . . . what do you call it in America, a 'stunt'? Well, I suppose it was, in a way, but on the other hand, look at it this way: I had had a thorough musical training, I have absolute pitch and can read music at sight. So, is it any more, when you have a thorough grounding in music, to be able to use what you have learned, than it is to memorize some pages of print when you have learned how to

"As a matter of fact, I've done 'stunts' that are more surprising to the layman than that. I learned the part of Isolde in six weeks, singing the role over every day, full voice, during that time. I must have developed tremendous lung power and chest expansion too, during those weeks, because, although I lost weight, actually, towards the end of that time, one day when I was singing, I split my dress when I took a big breath!

"The Brünnhilde in 'Götterdämm-erung' I learned over here in about a fortnight, and at various times in my career I have had to do that sort of thing. I do not regard it as extraordinary. It merely means that I know my job, because, after all, singing in opera is a job just like anything else.

### Learned Role Over-Night

"One thing that I did, though, really was something! One night about midnight, when I was singing in Oslo, the intendant told me that I had to appear in the role of Eurydice in Offenbach's 'Orpheus in Hades' the next night! It was really the night of the same day, wasn't it? I did not know a note of the music and there is, besides, quite a lot

"Well, I didn't go to bed at all, that night! I took the score and read it through from end to end and memorized all the text. Then I began on the music. By ten o'clock in the morning, I had it pretty well in mind. Then the rehearsals

-Operetta as a Training School for Opera-Rushing from a Revue to Beethoven's Ninth

—Learning Brünnhilde in a Fortnight—

By JOHN ALAN HAUGHTON



1938-A Movie Brünnhilde

began! And they kept up all day. I suppose they brought me food, from time to time. I don't remember! Any-way, that night, with no sleep at all for eight hours and the most intense mental and physical application in the meantime, I went on and sang Eurydice. And don't think that just because the work is an opera-bouffe it is easy! It has some extremely difficult music in it!

"I had to learn Desdemona to sing with Slezak, in one week. I learned the First Lady in 'The Magic Flute' in twenty-four hours, and that was hard, too, as it is all ensemble! I took two weeks on Adelia in 'A Masked Ball'. And please to recollect, I was doing all my regular singing at the same time. All in all, I have sung thirty-eight grand operas roles, and in thirty comic operas and operettas.

"But, that's the kind of thing you have to do when you are a good troup-er! Isn't that what you call it? You don't just sing a couple of times a week.

You do your job just the same way as a man in an office does his.
"One winter in Oslo, they gave 'Carmen' fifty-four times and 'Faust' forty-five! I sang all the Micaelas and all the Marguerites excepting two. On Christman Days I among Micaela in the offise. mas Day, I sang Micaela in the after-noon and Marguerite in the evening! And all that time, I was singing operettas as well, in between.

"Of course in those days, my voice wasn't as big as it is now. As a matter of fact, it must have been pretty small, because a funny thing happened when I went to Stockholm to study. Remember, I had been singing grand opera roles for several years. I went to the great teacher there and I had to make an audition before he would say whether he would teach me or not. I sang the aria from 'Madama Butterfly'. "When I had finished, he looked at me and said: 'Did you say you had sung

the role of Mme. Butterfly on the stage?' I told him I had. 'With a voice that size?' he exclaimed, 'How big was the theatre?' I told him it held about 1,200. 'Nonsense'! he said, 'They couldn't have heard you in a theatre that

### A Question of Knowing How

"So, you see, you cannot tell what voices are going to do in the matter of growth! I suppose the answer is, if you know how to sing, if your production is accurate, growth in volume is just the same as it is in any other sort of physical exertion. You can train yourself to walk long distances by gradually increasing what you do every day, and, probably, that is how 'strong men' get so that they can lift tremendously heavy weights. They know how to use their muscles so as not to cause any strain, and the muscles develop any strain, and the muscles develop legitimately. It must be just the same in singing. I know it was not until I began to sing the very heavy roles that y voice got to be as big as it is. I link the 'Götterdämmerung' Brünnhilde was what really brought it out.
"People have asked me what it is that

I do when I sing softly and yet am heard above a big orchestra. Frankly, I don't know. I suppose again, it is a matter of accurate production, the same sort of thing that makes the tiniest tone of a violin heard in an immense hall. A physicist would say it had something to

with purity of vibration, probably. "I sang in grand opera before I even operetta. That was funny. did not have any operetta theatre in Os-lo and then one was started. I was asked to sing leading roles, but I was very indifferent. Not at all had I any idea of descending to operetta when I had been a grand opera artist! But then, I was offered so much money I just couldn't



1924-in "Aïda"

bear to refuse. And, all in all, it was a good thing.

"There is no doubt about it, experience in operetta, I mean operetta of the best sort, is an immense of the best sort, is an immense help in singing grand opera roles. You learn a lot about dramatic values, about timing your effects, about calculating your gestures properly so as not to over-do them. You learn to make everything 'tell' . . . is that what you call it? And most of all, you learn to do whatever you are called upon to do, which is a very valuable thing in the theatre, no matter what branch of it you are connected with!

### A Revue-and Beethoven's Ninth

"For instance, I was singing in a revue in Oslo, a silly show where I was featured in a number, 'I Love you! I Love you! That sort of thing! You know? Well, the Philharmonic decided to do Beethoven's Ninth Symphony, and they engaged me to sing the soprano solos. So, eighteen times that winter, I did my turn in the revue and rushed I did my turn in the revue and rushed away and sang in the Ninth Symphony and got back again to sing the song over again!

"It was a trifle difficult when I first sang operetta, to do the spoken parts. It was so different from singing them. And then my teacher said: 'Why don't you just talk the dialogue the way you talk when you are off the stage?' And it became so simple that I wondered it became so simple that I wondered how I had ever found it difficult.

"I often think, though, of some of the funny things that happened in those days! For instance, when I was doing Germaine in 'The Chimes of Normandy' the man who was cast at the Marquis was a very handsome fellow and a splendid actor. Very popular, of course! In one scene, instead of giving me a stage-kiss, he gave me the real thing! Now, I was the most unkissed person you can imagine, at that time, and was I furious? I told the manager that I would not go on again in the part unless would not go on again in the part unless the Marquis apologized! Naturally, he thought I was making a great deal of fuss over a very small matter, but he

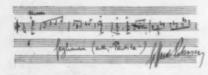
(Continued on page 291)

# the Day in Italy Composers of

Dallapiccola and Petrassi Keep the Middle Road-Gavazzeni, Tocchi, Rossellini and Nielsen Are Among Younger Moderns of Interest



Goffredo Petrassi



By NICOLAS SLONIMSKY

ICTIONARIES and encyclope dias are notoriously behind the times, and it often takes a long beard and a heavy paunch to qualify for insertion in the respectable columns of biographical dictionaries. This is how it happens that composers who make musical headlines remain uncodified, and that for information on them we have to go to the contemporary periodicals and form a jigsaw picture through unconnected dispatches in the correspondents' column.

In regard to modern Italian music, we still think of Italian modernism as represented by Casella, Malipiero, Piz-zetti, forgetting that they are already in their fifties and that they are long regarded as masters and that their pupils already enjoy a reputation of being mas-ters themselves.

### Hold Important Place

The names of Luigi Dallapiccola and Goffredo Petrassi are among the most important in modern Italian music. Both born in 1904, they are now in what Dante called the middle of the road. Other modern Italian composers who have already achieved recognition in their own country are Gianandrea Gavazzeni, Gianluca Tocchi, Renzo Rossellini, Riccardo Castagnone, Riccardo Nielsen, Adone Zecchi, and Franco Mirgola all born in the first decade of Márgola, all born in the first decade of the century; Ennio Porrino, Nino Rota, and Gino Gorini, born in the second decade. Giovanni Salviucci died on Sept. 5, 1937, a few weeks before his thirtieth birthday.

We shall now review the careers of these young musicians separately, in the order of seniority, reserving a separate place for Salviucci.

Gianluca Tocchi was born in Perugia on Jan. 10, 1901. He studied composi-tion at the Conservatory of Santa Cecilia in Rome, under Respighi. In 1930 he won the first prize of the Rome Conservatory for young composers; in 1931 his 'Tre canzoni alla maniera populare Italiana' received a prize at the first national music exhibition in Rome. As a pupil of Respighi, Tocchi evinced from his student days a great interest in literary pictorialism. He affected the broad line and the luxuriant orchestration which is so typical of the post-Wagnerian school. This type of musical pictorialism was very popular in the early post-War days, and Tocchi followed it quite naturally. When the tide changed, and the neo-classical purity of form became the fashion, Tocchi did not abandon his chosen path. Instead, he swerved into the field of popular song. His romances for voice and piano are mostly in the form of stylized Tuscan folk song. He also paid the inevitable debt to mechanized art, and wrote a concerto for a jazz orchestra, an orchestral suite entitled 'The Film'.

### Dallapiccola Still Teaching

Luigi Dallapiccola was born in Pisino, Istria, on Feb. 3, 1904. He graduated from the Conservatory of Florence in the class in piano in 1924, and in composition in 1931. Since 1934, he has taught in his alma mater. His musical development is highly interesting to the observer of changing trends. He started as an out-and-out modernist with atonal tendencies at the time when tonality seemed doomed, and quartal harmony, eventually leading to the establishment of the twelve-tone system with its chord-building by fourths, was the last cry of the fashion. He has digested the system of twelve-tone composition quite thoroughly, and indeed

is, or at least was, one of the few true Schönbergians in Latin Europe. But the social trend, not only in Italy, but all over the world, veered back to tonality, in its neo-classical guise. That was around 1930. Dallapiccola could was around 1930. Dallapiccola could not resist this universal urge "back to normalcy", and dropped his experimentation in favor of a stylized folksong—the refuge of so many musical revolutionaries. His contrapuntal training and rigorous discipline, acquired during his twelve-tone period, make during his twelve-tone period, make his new-old music much stronger than most folk-song inspirations by contem-porary harmonists. His neo-classicism is, too, of a stronger brand, harking back, as it does, not to eighteenth-cenhedonism, but to the early contrapuntal art, with its pert, dissonant texture. A list of his works follows:

Two songs from 'Kalevala,' for tenor and baritone solo, chamber chorus and four instruments of percussion. First performed at Florence on June 12, 1931.

Partita for orchestra, first performed on January 22, 1933.

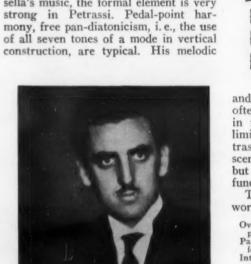
Estate, for male chorus a cappella, first performed in Rome, in April 1933.

Three Studies, for soprano solo with chamber orchestra, first performed in Venice, on September 12, 1932.

Rhapsody, for voice and chamber orchestra, first performed on September 8, 1934.

Music for three pianos, first performed in Geneva, on March 30, 1936.

Goffredo Petrassi was born at Zagarolo, on July 16, 1904. He studied at Santa Cecilia in Rome, graduated in composition in 1932, and in organ in 1933. From the very start, he chose the path of neo-classicism in Italian dress. He was never tempted by the facile pic-torialism of the impressionists, or the sombre psychology of the Vienna school. Among Italian masters, he followed Casella's clear-headed ways. As in Casella's music, the formal element is very strong in Petrassi. Pedal-point harmony, free pan-diatonicism, i.e., the use of all seven tones of a mode in vertical



Gianandrea Gavazzeni Giovanni Salviucci





Castagnone, Zecchi and Margola Born in First Decade of the Century, Porrino Rota and Gorini in Second - Death of Salviucci a Loss to Music



Luigi Dallapiccola

118

and harmonic texture is quartal more often than tertian, but while building in fourths, he never goes beyond the limits of a chosen modality. Thus, Petrassi's melodies would ascend or descend two or three fourths in succession, but no farther, for fear of losing the fundamental keynote.

The following is a list of Petrassi's

Overture for orchestra, composed in 1931, performed in 1933.
Partita for orchestra, composed in 1932, performed in 1933.
Introduction and Allegro for solo violin and eleven instruments, composed in 1933, performed in 1934.
Prelude, Aria and Finale for 'cello and piano, composed in 1933.
Concerto for orchestra, in three movements, composed in 1933-1934, performed in 1935.
Psalm IX for chorus and orchestra, composed in 1934-1936.

### Zecchi Chose Tonality

Adone Zecchi was born a week after Petrassi, on July 23, 1904, in Bologna. He studied violin and composition in his native city, and, upon graduation, founded a chamber orchestra. Although he has written for orchestra, his main interest lies in chamber music. His chosen idiom is that of extended tonality. Expert instrumental writing contributes to the interest from the player's point

A list of Zecchi's compositions follows:

(Continued on page 298)

Trittico for harp (1926) Soirée, for harp (1926)

# New Generation



Ennio Porrino



Adone Zecchi

· Dome Zeach

Emagase(10) Parampi

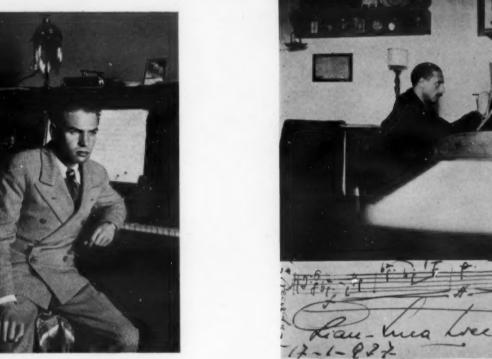


Franco Márgola

**阿利亚斯** 

אוריים ביוריים





Gianluca Tocchi



Riccardo Nielsen

Part Property



D. Alderighi Sie ju Vidande

मार्गाकामें। विकास किया किया

الماسية والمعالية المعالية



Gino Gorini









Riccardo Castagnone

# Fiddler's Luck by George Hagen



Uneasy lies the head that boasts a Stradivarius.



After playing on a broadcast it is a harrowing experience to act as stooge to a radio comedian.



And what can you do when the hostess graciously offers to play your accompaniment?



People stand in line to hear you play in a concert hall—but in a hotel room—II!



Getting aboard that early morning train before you have to hear the town "prodigy" play the Bach Chaconne—that's real fiddler's luck.

# Federated 3 lusics

# Our National Chain of Clubs Sponsor, Produce, Promote and Nurture Music through-Out the Continent

By JULIA FUQUA OBER

O describe the National Federation of Music Clubs is to invite attention to music in forty-eight states, Alaska, Canal Zone and New Brunswick, Canada, as sponsored and produced, nurtured and promoted by the largest organization of its kind in the world. A steady growth in member-ship since the incorporation in 1898 now includes about one-half million men, women, boys and girls in more than 4,000 communities. Beginning with small children in rhythm orchestras, on through college and university groups, into adult life, every phase of musical participation is included and pro-moted through the home, school, church, theatre and industry.

Teachers and pupils, amateurs and professionals all come within the province of the National Federation of Music Clubs. The Federation is neither commercial nor political but its great membership is concerned with all things bearing on music in both fields. There is a potential power within its forces to direct sentiment in enormous proportions when-ever the urgency is pronounced. In the meantime, a dignified American musical citizenry is strengthen-ing moral and spiritual values through its direct sup-port of music in the entire nation.

### Clubs Spend \$3,000,000 Annually

We have learned that federated music clubs expend \$3,000,000 annually on concerts of high standards through club programs and concert courses. The Federation has had a tremendous part in creating intelligent audiences, and its foundation work in the junior clubs will be partly responsible for the permanency of musical appreciation. An emphasis is placed upon amateur musical performance as well as on the importance of the best professional per-The proof of the musical mindedness of America is found in the very excellent performances given by masses of our members in the country far from urban centres, performances which arouse great respect for their sincerity and proficiency.

The National Federation of Music Clubs is divided

into senior, student and junior divisions, seven departments and thirty-five standing committees. Its affairs are directed by a board of fifty members. The most recently created division is that of the student. In these, young people between eighteen and twenty-five years of age, when they have all been taught to appreciate music, will be the permanent support of music forever. The inter-collegiate friendships of the music clubs may have a far greater national influence for good than those of athletics and other activities more forcefully emphasized in many schools. The Federation's concern is not only with college groups but also with the masses of young people out of school, in and out of business. John E. Howard of the University of North Dakota is the National Student Adviser. He has worked closely with students for a number of years and is equipped to direct this great youthful force.

### No Compromise with High Standards

During its forty years of being, the Federation has never let down its ideals nor compromised with standards. It gives co-operation to local cultural improvements and affairs through its clubs; to state projects through its state federations; to organizations of national scope through its entire membership. It gives this co-operation to all who have for their objectives similar ideals for the formulation, perpetuation and maintenance of art or a better understanding of humanity in America.
"A chance to learn music for every child in

America, whether impoverished or well-to-do" is a slogan of the Philanthropic Music Committee. A plan been formulated whereby classes in piano, voice and strings can be established in community houses and homes for underprivileged children throughout the country so that every child may have at least an elemental knowledge of music. This plan is in keeping with the aim of the student division, too, which is music for underprivileged children.

### Sponsors Violin Contest

In this same connection the Federation is sponsoring a violin contest through the generosity of Tony Wons, radio philosopher-poet, and the Vick Chemical Company. Mr. Wons' hobby for violin making was the reason for the contest in which his hand-made



MRS. VINCENT HILLES OBER President, National Federation of Music Clubs

violins will be given to four national winners under sixteen years of age, together with \$250 cash scholar-ships from the Vick Company. Auditions are being held in twenty-two key cities. The winners will make records in each of the cities and these will be sent to New York for adjudication by a board of distinguished judges. The national winners will be presented over a nationwide network in March.

This contest has no connection with the regular unior competitive festivals sponsored annually by the Federation in the various states since 1927, where children up to eighteen are taught "not to win a prize, nor defeat an opponent, but to pace each other prize, nor defeat an opponent, but to pace each other on the road to excellence". The advisory committee for this year is composed of M. Theresa Armitage, Georges Barrére, Raymond A. Crawford, Mildred Dilling, Walter W. Farmer, Ernest G. Hesser, Albert N. Hoxie, Mary Bacon Mason, Catharine and Leeper Norfleet, Clara Kora Novich, Gladys Ondricek, Rosabelle Temple, Bernard Wagness, Alix Field Whitaker, Lyman Wiltse.

Competition is only one of many activities suggested to the more than 2,000 junior groups in the Federation. Other aims are correct program building, good concert manners, keen musical apprecia-tion, accurate knowledge of history, musical self-ex-pression, creative experience, intellectual and emo-tional balancing. Etelka Evans of Cincinnati Con-servatory is the National Junior Compelor.

The third and oldest division of the Federation is composed of the senior clubs and individual members. The council of state and district presidents, Mrs. D. C. Lea of Mississippi, chairman, with the help of state and national chairmen, is responsible for the promotion of all plans and objectives of the National Federation of Music Clubs. Were it not for them, of course, the affairs of the national organization could not be handled with any force.

### American Artists Aided

Since the origin of young artists' contests twenty-three years ago, many fine American artists have been forwarded by the Federation. If the roll were called of the winners, the rosters of opera companie and concert managements would both be represented. The winners of the 1937 contest have all been given opportunity to appear as soloists with orchestras They were Eudice Shapiro, violinist; Mary Lida Bowen, soprano; Ida Krehm and Jacques Abrams, pianists. Plans for the 1939 contests have been made by the chairman, Ruth Haller Ottaway, a past national president, and the award of the Schubert Memorial will be continued in the New York appearance with the Philadelphia Orchestra for one of our winners. \$1,000 cash awards will be given by the Federation to winners in piano, voice and violin.

Dr. Howard Hanson of the Eastman School of Music as chairman of the advisory and selection committee of international music relations will supervise the selection of American compositions sent by the Federation to nineteen foreign countries this season. Helen Harrison Mills, chairman, has secured the co-operation of the International Society of Composers, important foreign musical organizations, and the American embassies in presenting American music in such centres as Brussels, Athens, Geneva, Budapest, Bucharest, Prague and in Pan-America. Mrs. Mills is urging the incorporation of the American national anthem in club programs because of the criticisms made by foreigners that Americans do not learn their national anthem.

### New Effort in Religious Education

A distinguished group of leaders in the field of religious music are assisting Dr. H. Augustine Smith of Boston University, chairman of the department of music in religious education. A two-year program is being inaugurated to embrace the reorganization of choirs in larger churches and to stimulate choral activities in small ones; to study and distribute hymns widely in congregations; to make extensive research into the field of religious folk songs; to begin an extensive study of religious musical literature and the use of music as a medium of worship through drama, pictorial art, records and the radio. The names recently added to the department are Van Denman Thompson of DePauw University who won a Federation prize for composition in 1919, Rollin Pease of the University of Arizona, T. Tertins Noble, New York; Leo Sowerby, Chicago; Harry Alexander Matthews, Philadelphia; Alexander Stewart, University of Southern California; E. Harold Geer, Vassar College; Harvey Gaul, Pittsburgh. It is possible that the American people may be grateful for a movement to affect their immaterial nature in contrast with a too-consistent thought of the material

during the present strenuous era.

A comprehensive outline has gone forward to sur ey the field of folk music in various states. Annabel Morris Buchanan instituted the committee of folk research in the Federation now being carried on by Mrs. R. H. Kendrick of Seattle. The present program includes a study of unique settlements where folk music has been iostered, appeals for scripts of

(Continued on page 300)

# VAST MUSIC PROGRAM FOR WORLD'S FAIR

# Preliminary Surveys Provide For International Participation

By MRS. VINCENT ASTOR
Acting Chairman
Music Advisory Committee

POR the first time in the history of American expositions music, as projected for the New York World's Fair in 1939, is to occupy a really important place. If only the basic plans as outlined by the Fair's Music Committee are realized, the program will be the most significant ever presented in this country.

All this, of course, is in line with the vast increase in music interest throughout this country in recent years, largely stimulated by the radio. America, and particularly the New York area, has, in fact, become the music capital of the world—just as certainly as it is the financial capital. And, with the increasing unrest abroad, and the concentration in this country of more and more musical talent there is no question as to the kind of music representation which should take place at the New York World's Fair.

### **Advisory Committee Appointed**

With this in mind, Grover A. Whalen, President of the Fair Corporation, appointed a Music Advisory Committee nearly a year ago with Allen Wardwell as chairman. This committee was drawn largely from New York's leading musical institutions, and includes also the following members:

John Barbirolli, conductor of the New York Philharmonic Symphony; Howard Barlow, musical director of the Columbia Broadcasting Company; Samuel Barlow, composer; Harold Bauer, pianist; Mrs. August Belmont, president of the Metropolitan Opera Guild; Frank Black, musical director of the National Broadcasting Company; Lucrezia Bori, singer and member of the national committee of the Metropolitan Opera Association; Mrs. Melbert Cary, Jr., president of the National Orchestral Association; Chalmers Clifton, director of the New York Federal Music Project; Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera; Dr. Walter Damrosch, composer, con-

ductor and musical consultant of the National Broadcasting Company; Olin Downes, music critic of the New York Times; Dr. Carl Engel, president of G. Schirmer, Inc.; John Erskine, author, librettist and composer; Marshall Field, president of the New York Philharmonic Society; Mrs. Reginald Fincke, president of the Schola Cantorum; Lawrence Gilman, Music Critic of the New York Herald Tribune; Mrs. Daniel Guggenheim, Mrs. Charles S. Guggenheimer, president of the Stadium Concerts, Inc.; Ernest Hutcheson, president of the Juilliard School of Music; Herman Irion, general manager of Steinway & Sons; Edward Johnson, general manager of the Metropolitan Opera Association; A. Walter Kramer, composer; Electus D. Litchfield, David Mannes, director of the David Mannes Music School; Walter W. Naumburg, Naumburg Musical Foundation; Lee Pattison, pianist-composer; Mrs. Arthur M. Reis, chairman of the League of Composers; Hugh Ross, conductor of the Schola Cantorum; Mme. Olga Samaroff-Stokowski, pianist and lecturer; Ernest Schelling, composer, pianist, conductor; Alexander Smallens, conductor and composer; Dr. Carleton Sprague Smith, director of the Music Division of the N. Y. Public Library; Albert Stoessel, conductor New York Oratorio Society and Worcester Music Festival; Oscar Thompson, music critic of the New York Sun and editor of Musical America, Lawrenece Tibbett, baritone, and president of the Artists' Guild; Deems Taylor, composer and commentator; Joseph N. Weber, president of the American Federation of Musicians; Seth Bingham, composer; Julian Olney, executive secretary of the Music Advisory Committee.

The program report as finally adopted by the Fair was worked out by our subcommittee on programs of which Dr. Walter Damrosch is chairman. In presenting this report he remarked that:

"The New York World's Fair of 1939 provides an unprecedented opportunity whereby a great international festival of music may be realized in this country. As the home of several musical institutions of world renown, New York, with its great cosmopolitan



Mrs. Vincent Astor, Acting Chairman of the Music Advisory Committee for the New York

population, is ideally situated for this

purpose.

"The summer of 1939 will find New York a magnet for all the nations. It will be the scene of the greatest international gathering in all history. And, of all the languages to be represented, but one will be comprehensible to all alike—that of music. Here, for once, is a real opportunity to demonstrate the unifying influence of this foremost of the arts.

"It seems only proper that a program should be formulated which will be without precedent in the history of New York City—a program in every way worthy of the high ideals actuating the general direction of the Fair itself. It is impossible at this time, of course, to outline such a program in detail. All we can do is to sketch it in broad outlines so as to indicate its basic framework. The details will be filled in later, as work progresses."

### Leading Orchestras to Participate

Basically, the program calls for a representation of symphonic music, opera, choral music, ballet, new music, and certain special events. The symphonic music will be provided by the New York Philharmonic Symphony, and other leading orchestras. Arrangements have been made already for appearances by some of these orchestras and it is expected that most of our leading symphonics will participate.

In addition to a special season by the Metropolitan Opera Company, plans are under way whereby at least one of the leading opera companies from abroad will be brought to the Fair. While the comopolitan repertury is the especial province of the Metropolitan opera companies from other countries will be expected to present those performances which they do best and which are most characteristic nationally.

It is impossible at this early date to anticipate even approximately the actual schedule or extent to which music will be a part of the coming New York World's Fair. We do know, however, that many European as well as Ameri-



Model of the Heart of the New York World's Fair

(Continued on page 300)

# Captured on Canvas



Kirsten Flagstad With Her Portrait and Bryn Strandenés, the Painter



Giovanni Martinelli in the Flesh and in a Frame, With the Artist, Luigi Lucione



Lauritz Melchior as Tristan, by Nikol Schattenstein



Left: Guiomar Novaes, by Carlos Oswald

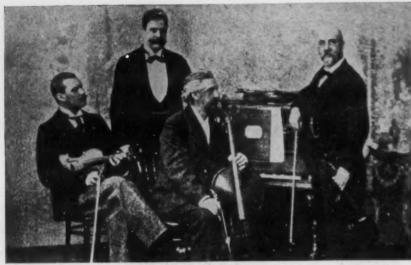


Josef Lhevinne, by J. Campbell Phillips



Vina Bovy, With the Empress Eugenie Pearls, by Cristos Simatos





The St. Petersburg Quartet



The Bohemian Quartet



The Joachim Quartet



The Flonzaley Quartet

# Why

A FEW years ago, at a reception given to him in London after a successful violin recital, a young virtuoso was asked his opinion on chamber music and more particularly on quartet playing.

"Quartet playing?" he said. "To me it occupies the same place among the different branches of music as golf among sports. People who have lost the youthful alertness and elasticity necessary for vigorous athletic games, such as boxing, running, swimming, etc., take up golf. So with quartet playing: it is the older people, fiddlers who can no more command the brilliant technique indispensable for solo work who indulge in quartet playing. Dul1 music for dull players!..."

The sally met with great favor among the young people gathered around the hero of the evening and no doubt some of them thought they had heard a courageous truth wittily expressed.

I have related this little episode because it seems characteristic of the notion so many people entertain about chamber music, its functions, its possibilities, its place in the life of the artist-performer, even its repertoire. (Was it not a distinguished writer who, not long ago, labeled chamber music as "music for museums", purely fossil matter?)

Yet nothing could be more absurd, more contrary to truth. The vitality of the chamber music literature needs no defender. As for the necessity for young artists to cultivate ensemble playing, and to cultivate it early in life—it seems to become more and more evident every day. Not only for culture's sake, but also because of the great benefit they will derive from such a

First, in regard to technique, chamber music works require a special technique and some of them are by no means easy to perform. Let us hear what a great violinist of our day has to say on the subject. In the foreword to his recently published transcription of Scriabin's Etude in thirds, Josef Szigetti, after having stated that the "really provoking and worthwhile technical problems have mostly been posed by the great and wilful composer-personalities, who followed the lead of their abstract musical ideas to the bitter end," without pausing to consider "traditional technique", he goes on to say: "That is the reason why even an 'early' Beethoven (think of some of the trios in the Scherzos of the Op. 18 Quartets!) is so much more difficult than Sarasate's 'Ziguenerweisen'; Bach's C Major Adagio (from the solo Sonata), more exacting than the Glazounoff Concerto, a Wieniawski Polonaise, or Ravel's Sonata, etc." And the list could be prolonged ad infinitum! . . .

Now what is it that makes some chamber music works "more difficult," "more exacting" than many solo pieces? I should answer (as far as technique is concerned), primarily bowing. In the Beethoven quartets alone, there are more bowing problems than in all the virtuoso concertos combined—problems often baffling, often of enormous consequence, because upon their solution may depend the moulding of a funda-

mental theme, or the shape of a vital rhythmic figure.

rhythmic figure.

Do I need to point out how much more interesting and profitable and refreshing it will be, for the pupil, to acquire bowing mastery through the study of great works, than through the practising of endless dull exercises—a nerveracking, soul-drying drudgery?

And is it necessary to lay stress on the bow's supreme importance in violing

And is it necessary to lay stress on the bow's supreme importance in violin technique? Old and new masters have proclaimed it over and over, most emphatically. "The bow is the violin." (Viotti); "Bowing makes up approximately eighty per cent of the total sum of violinistic difficulties." (Thibaud); "Ninety-nine per cent of pupil's faults are faults of bowing." (Cesar Thomson)
Increased proficiency in bowing will

Increased proficiency in bowing will give the student means to develop aesthetic elements that are of the utmost importance for the interpretation of musical works; such, for example, as tone-color, rhythm and nuance (nuance, "the soul of interpretation," as it has been called).

Quartet work calls for an infinite variety of "shading"—much more than solo pieces of the average repertoire. Hence the student familiar with chamber music will have a rich material to draw from, when working on old concertos, or classical sonatas and especially when confronted with the arduous task of finding the right "instrumentation" for the polyphonic speech of the monumental Bach solo sonatas.

And what about rhythm? Rhythm is a capital factor in musical performance, a fundamental force (governing not only music, but all the arts as well).

music, but all the arts as well).

"A violinist without a sense of rhythm," in the words of Leopold Auer, "is no violinist. He is as helpless as a painter who is color-blind."

Here again chamber music presents an inexhaustible wealth of fascinating problems. Beethoven alone, always a pioneer, offers in the last quartets rhythmical contrasts and combinations that tax the ability of even a seasoned performer. Still more so, more recent composers, like Brahms, Dvorak, d'Indy, not to speak of the ultra-modernists, for whom rhythm is "not only an element of form, but has become a very powerful means of expression."



An Eighteenth Century Group: in the Background the Composer, Lully, the Two Hotteterres (with Flutes), the 'Cellist Marais, and M. La Barré

# Chamber Music?



Adolfo Betti

Incidentally let it be said here that merely "playing in time" does not mean playing with rhythm. Rhythm is no rigid thing. Tempo rubato and rhythm are not of necessity contradictory terms. There

can be, in a performance (in many instances there *must* be) an elasticity, a flexibility comparable to that of human speech. Only so will music be able to recapture the spirit of freedom it had in

The question of rhythm brings to our consideration another important factor in musical performance: tempo. Chamber music practising will teach the student how to find the right tempo of a piece. And "to find the right tempo," says no less an authority than Arturo Toscanini, "is to find the key for the right interpretation." Pupils (and not pupils alone!) are apt to take the matter too lightly. They are apt to forget (for instance) that Andante and Adagio are two different things; that animando does not mean a sudden change of tempo; that larghetto and largo are not synonymous—and so on. They are apt to trust too much, in this matter the metronome. Metronome indications (when they exist) cannot always be relied upon. Instinct too—by no means a negligible factor in art—can be misleading. It may take hours and days of meditation for the real artist, a deep study of the score and a complete assimilation of its form, to establish, in a definite way, the fundamental tempo (and

its fluctuations) in a musical piece.

"The hardest thing," wrote Mozart in a letter to his father, "the most necessary thing—in fact, the main thing in music—is the tempo!"

Tempo, dynamics, tone-color, rhythm—all these elements contribute to make good or had thraing according to the

Tempo, dynamics, tone-color, rhythm—all these elements contribute to make good or bad phrasing according to the taste, the musical and poetical sensibility of the player. Phrasing can be called the Art of Elocution in music. It gives the musical idea its due prominence and significance by correct punctuation, variety of shading and right accentuation. It is an art in itself—a subtle, taxing art!—, which can only be developed by long and uninterrupted com-



The Concert (from a Painting by Terborch)

munion with the great works of the masters.

Phrasing leads us to mention (briefly, for time and space permit no more) another aesthetic element of supreme importance in art:—style. Books have been written on the subject, for every creative artist as well as every interpreter has his own style. Thus we say "in the style of Tchaikovsky"—"à la manière d'Ysaye" and so on. Style, in the end, means personality; is, in a way, like the artist's trade-mark. No artist can be really great who has not a keen sense of style.

To acquire this, the student must endeavor to find (so to speak) a different voice for each different composer, must identify himself with the various epochs of artistic production, react accordingly, and bring out the characteristics of every school, every period, every author:—a formidable task indeed, for it means to subordinate oneself to other individualities, which may be in sharp contrast with one's own.

Style is largely a matter of sensibility, perception, but also of culture. Again, what a field for such study in chamber music!

Think only of the difference between a Haydn and a Mozart quartet; between a Beethoven Op. 18 and his last quartet; a French work and one embodying the Teutonic spirit; a primitive ingenuous Sonata-a-tre and a highly sophisticated ultra-modernistic composition.... Truly—a vast territory to be explored!...

Having thus passed in rapid review the technical and aesthetic elements that go to make a musical performance, we must draw our conclusion. And the conclusion can only be this: Chamber music, being a musical province wherein all the elements pertinent to the art of interpretation can be in a large measure developed, is consequently a unique school for interpretation.

Interpretation—this one word seems to sum up the immense benefit the student can derive from the cultivation of ensemble playing. For ours is mainly an age of interpreters. The era of purely virtuoso performers is a thing of the past. The public no longer admires a mere exhibition of technical dexterity, but is more and more attracted by the spiritual side of our art. The real hero of the moment is no longer the virtuoso (singer, violinist or pianist), but the orchestral conductor. Tomorrow perhaps the day of the quartetist will dawn.

Whatever the future, the main thing is and will remain:—Interpretation, the greatest test for any artist to be judged by. Technique alone cannot create a masterpiece, no more than it can make a great performer. The great performer must necessarily be also a great interpreter. He must think of the work first, rather than of himself; bring out the "spirit" of the composition, rather than adhere pedantically to the "letter"; strive after fidelity to the author's intentions, rather than after effect. He must be cultured, sincere, unselfish and . . . humble (another virtue chamber music will teach!).

The word that most frequently recurs on Arturo Toscanini's lips when speaking of interpretation is: Humility! What a lesson for all of us!



The Dannreuther Quartet



The Mendelssohn Quintette Club in 1849



The Mason-Thomas Quintette



The Kneisel Quartet

# What of the Composer in War-Torn Spain?

By GILBERT CHASE

OR nearly nineteen months civil R OR nearly nineteen months civil war has been raging in Spain. How have Spanish musicians fared in these long months of strife? How has musical activity been affected by the prolonged state of warfare? This article is an attempt to answer these questions, or at least to shed some light upon them, as far as the difficulties of communication permit. Thanks to the presence in New York

Thanks to the presence in New York of two young Spanish composers, Gustavo Pittaluga and Joaquín Nin-Cul-mell, the writer has been able to sup-plement his own sources of information with first-hand accounts of events and conditions in Spain as they affect the music and musicians of that unhappy

Mr. Pittaluga, who studied composition with Oscar Esplá and who is best known for his ballet 'La Romería de los Cornudos', produced at Madrid in 1933 and at Paris in 1934, was in Spain from the outbreak of the war (July, 1936) until last August, when he came to the United States as secretary in the Spanish Embassy at Washington. Having prepared himself for a diplomatic career while studying music privately, Mr. Pittaluga was called to the diplomatic service at the beginning of the civil war, serving first at Madrid, then at Valencia, and finally receiving his assignment to Washington, where he remains at present.

### Music Fostered, Despite War

When Mr. Pittaluga was on a recent visit to New York I was able to interhim concerning his own activities and those of other Spanish composers, as well as regarding musical activity in Spain. While conditions are naturally far from normal, concerts and the-atrical performances have been numerous since the outbreak of hostilities, and the Loyalist Government has not re-laxed in its efforts to foster musical activity even in such adverse circum-stances as prevail in the nation.

The Nationalist régime of General

Franco, whose authority prevails in a large section of the country, including the cities of Burgos, Salamanca, Seville and Granada, is likewise giving sympathetic encouragement to musical ac-tivities within its territories; but unfortunately details of these activities

are lacking at present.

The Loyalist Government,

present seat is at Barcelona, recently created a National Council of Music, whose many-sided functions include the reorganization of musical instruction, the supervision of the lyrical theatres, the publication and diffusion of Spanish music, the formation of a National Orchestra, and the publication of a musi-cal review entitled 'Música'. The CounAfter Nineteen Months of Fighting, Efforts Are Still Making to Foster Musical Activity-National Council of Music Created in Barcelona by Loyalist Government-Seeks to Reorganize Musical Instruction, Form a National Orchestra, Publish a Review, Subsidize Musical Enterprises-Work of Individual Composers

cil is also authorized to subsidize note-worthy musical enterprises, such as chamber ensembles, choral societies and orchestras, as well as individual musi-cians, both composers and interpreters.

Naturally, it is not to be expected that this entire program can be immediately implemented; but its very design shows that even in the midst of war music is not neglected. The formation of the National Orchestra in Bar-celona is being actively pursued, with Pérez Casas, for many years conductor of the Madrid Philharmonic, as one of the leading spirits in this task. Pérez Casas, also known as the composer of the orchestral 'Suite Muriorchestral 'Suite Muri-cana', widely performed in Europe, and of the symphonic-poem, 'La Celestina', was in Santander, a favorite summer resort in northern Spain, when the war broke out. He returned to Madrid to resume his duties as professor of harmony at the Conservatory and conductor of the Philharmonic. At present he is active in Barcelona.



Prominent among the members of the National Council of Music is Salvador Bacarisse, who studied composition under Conrado del Campo at the Madrid Conservatory and who since 1921 has written more than thirty works, including the symphonic poem 'La Nave de Ulises', the ballet 'Corrida de Feria', and a 'Sinfonietta' for eighteen wind instruments and harp completed in 1936.

He has won a National Prize for music



three times. From 1925 he was artistic director of the Madrid radio station, 'Unión-Radio', in which post he remained until May, 1937. He is now in

hanne de Lees

### Del Campo the Dean

Dean of Spanish composers belonging to the Madrid group is Conrado del Campo (born in 1879), who long has taken an important part in the musical life of the erstwhile capital, not only as the composer of substantial operas and symphonic works, but also as professor of composition at the Conservatory and

as founder of the Quarteto Francés and the Quinteto de Madrid, two notable

chamber-music ensembles.

Having confined his activities almost exclusively to Madrid, and not having followed the prevailing trend of folk-loreism in modern Spanish music, Con-rado del Campo remains an essentially rado del Campo remains an essentially national figure, little known abroad. Many of his works are unpublished. They include the operas 'Dies Irae', 'Los Amantes de Verona' and 'El Final de Don Alvaro'; the symphonic-poems 'Ante las Ruinas', 'La Divina Comedia' and 'Granada y Galicia'; also masses, choruses, songs, and numerous instrumental compositions. He has written about twelve operas. He has remained in Madrid since the beginning of the war. Julián Bautista, a young pupil of war. Julián Bautista, a young pupil of Conrado del Campo, obtained a pro-fessorship at the Madrid Conservatory shortly before the revolution. He won the National Prize in 1923 and in 1926, both times with a string quartet. He has written 'Colores' and other piano pieces, some songs, two orchestral works and a ballet. When the war broke out he was at work upon a Concerto Grosso for orchestra and a Double Concerto for piano, violin and orchestra—projects which doubtless had to be interrupted. Bautista recently went to Barcelona, where he is associated with the National Music Council.

### Turina Still Remains in Madrid

Joaquín Turina, whose Quintet for piano and strings, 'Procesion del Rocio' for orchestra, and numerous piano pieces are well known abroad, remained in Madrid, where he was professor at the Conservatory and music critic for the newspaper 'El Debate'. According to the most recent information, he is still in Madrid.

The brilliant young composer Ernesto Halffter, pupil of Manuel de Falla, who was formerly conductor of the 'Orquesta Bética de Camara' in Seville, became director of the National Conservatory in that city a few years ago. His best-known work is the Sinfonietta in D, performed with much success in Europe and America. His ballet 'Sonatina' also made a big hit when it was produced at Paris in 1928. Ernesto Halffter was in Lisbon, Portugal, when the war broke out, and I believe is still there, active in radio work.

His brother, Rodolfo Halffter, known as the composer of the ballet 'Don Lindo de Almería', of two 'Sonatas del Escorial' and other piano pieces, was in Madrid as the war started and entered the service of the Ministry of Propaganda, following the Government when it moved to Calencia and later to Barcelona.

The prominent composer Oscar Esplá, (Continued on page 318)



Gustavo Pittaluga Salvador Bacarissa



E. F. Arbos



Ernesto Halffter



J. Nin-Culmell



Oscar Espla



Julian Bautista



Joaquin Turina



Robert Gerhard

# The Schoolboy Tibbett: a Far Cry from Iago



By MARION SIMMS

HEN Lawrence Tibbett gradu-ated from Manual Arts High School in Los Angeles, Cali-fornia, he left behind him a pattern of vivid memories which more than twenty years of absence have not obliterated.

There are teachers there today who can dip into the past and recall with amazing detail the tall, gangling, goodnatured, yet serious schoolboy who even then showed glimpses of the spark that sent the name of Lawrence Tibbett to the heights of four worlds—radio, grand opera, concert stage and films.

Talent has flowed in and out of this

school with every freshmen influx and graduating group, and the number of alumni who have made big successes of their lives is large. So it is not a case of an Alma Mater's delight in talking of the child who brought most glory to the campus.

Lawrence Tibbett is remembered because he was liked.

After a day spent talking with the principal and teachers at the high school I am sure of it. Fragments of memories came from all directions, and were usually accompanied by a chuckle, and

the warmth of fondness in the voice.

"... remember the day Lawrence appeared in the long, flowing black

"Yes, and it became his trademark for the rest of his schooldays!"

... and that magnificent work of his as the miser in the school production of 'Chimes of Normandy'..."

"... the way he liked to dramatize

poetry in literature classes. . . ."
Dr. A. E Wilson, who is still principal of the school today, said:

"Some students go through the four year course like a shadow. When they are gone we have no memory of them. If we wish to know any details about them in later years we have to look up their records. Lawrence Tibbett was different. He left the mark of his per-sonality on everything he did."

# The Tale of the Windsor Tie

Tibbett was one of a group of "progressive students who believed that personal liberty, when it did not interfere with others, was something to be cherished. When the board of education issued the edict that girls' skirts should be eight inches from the floor, that sleeves should reach the elbow, and that

The Gangling Los Angeles Student Is Remembered Because He Was Liked



"He was the young Indian—almost nude—all his ribs showing, and his arms and legs very thin. But you forgot all about that when he started to sing." The Central Figure Above is Lewrence Tibbett in a Production of 'The Arrow Maker,' Given at the Manual Arts High School in 1915



Right: As a Youth in the Country

all boys should wear neckties, Tibbett was not one of those who rushed off to the nearest haberdashery without a

He never wore a tie from his first freshman days, and he liked to leave his shirt open at the neck. If he was clean and neat and learned his lessons he could not see what difference the absence of a tie could make.

Lawrence was loser in a stormy session with his elders.

The next day he arrived at school with his shirt buttoned up to the last buttonhole. And—waving in the breeze was the longest and widest windsor tie ever to appear on any campus!

Not a teacher said a word. But there are reports of several classes which approached a disrupted condition when the extremely tall, extremely thin and anything but "arty" student rose to recite permitting the enormous tie to ride up and down on his Adam's apple like a ship at anchor.

The whole school came to appreciate the symbol of that black tie. The cartoonist for the school paper used it often for a theme when pressed for a pictorial

Dr. Wilson remembers a talk he had with Tibbett just before he graduated with the winter class of 1915. No one was yet fully aware of the rich beauty which later developed in his voice. But his dramatic ability was evident to everyone. Through it he made his class work dynamic and alive.

"Which," Dr. Wilson asked, "will it be-motion pictures or the stage?"

"Neither," was Lawrence's serious reply. "It is my voice."

At the risk of being one of those who love to say "I know him when . . .". Vernon Hodge, who was a schoolmate of Tibbett's and is now a teacher of chemistry at the same school, says:

"Tibbett was not at all aloof, but there was always something which set him apart from the others. A quality which we recognized even while we did not understand it. He was very popular. When there was spare time in an audi-torium meeting that had to be filled, it was always Tibbett they called upon to sing, or recite, or talk. He was always willing to help out. "But," admits Hodge, "the gang never thought much about Tibbett having an extraordinarily



good voice. It took maturity to bring

that out."

Miss Una Fowler has been teaching at Manual Arts high school for nearly a quarter of a century. Mention the name of Lawrence Tibb tt to her and she will open a wide drawer in her desk. Newspaper clippings, magazine articles, reviews, rotogravure pictures-they furnish a continuity of many years' standing on a number of students who interested her tremendously during their formative

There is a faded print of Lawrence Tibbett in his first dress suit. . . . A group picture of the boys' glee club, showing Tibbett with chin forward, head back, and an out-to-conquer-the-world look on his thin face. . . . Re-views of every film Tibbett has made. Clippings on his radio and concert

Miss Fowler does not think it unusual that she should remember one tall, thin young man, while countless others march in and out of her classroom as anonymities. She explains it simply.

"He gave me so much, too. He was always willing to go more than half way any time in order to have things pleasant and happy."

He could not bear to have anything

around him dull or lagging. If a recitation period proved uninteresting and dragged, he would bring color and life when he stood up to recite. never an attempt to outshine his school-mates. It was simply that he took life great joyous gulps and could not

tolerate anaemic living.

He learned early that you had to abandon yourself to show your real personality, according to several teachers. He did not have the stiff restraint which marks many teacher-student relation-

Lawrence Tibbett's triumphs in later life are counter-balanced, episode by

episode, by the opposition and struggles of his early years.

Mrs. Mary Colver Trummer, head of the English department at the high school, was a friend of Lawrence's mother as well as being the boy's school teacher. Mrs. Trummer tells of the mother's fears for her baby when a severe attack of croup threatened devastating things to its vocal tubes . . . of the struggles of the widowed mother to send her children through high school

(Continued on page 296)

# STAGE DIRECTION AND OPERATIC TRADITION

Leopold Sachse

THE problem of stage direction, of its traditions and of the eternal question of romanticism versus naturalism, is one that probably never will be entirely solved. This because points of view on the subject differ from era to era and because, when carried to a logical end these questions are matters of taste, and taste, as has been said, is not to be disputed.

of taste, and taste, as has been said, is not to be disputed.

One of the results of the differences of opinion is that someone is always uttering caustic criticism of whatever a stage manager does. It is the old story, old as Aesop, of the man and the boy and the donkey: you cannot do anything so as to please everybody! if you attempt to be original, people say that you are radical. If you aim at conservatism, you are old-fashioned. Consequently, the only logical way seems to be to do things as you see them and let the critic ramp and roar as he chooses.

Leopold Sachse, stage director at the Metropolitan, has had wide experience in putting on opera, naturally, and like all directors, has come in for his share of criticism, especially with the Wagnerian works.

"When people begin to say that this or that is not in accordance with the Wagnerian tradition," said Mr. Sachse,

# Disputed Points in Wagnerian Productions

"my first impulse is to ask: 'Just what do you mean by "Wagnerian tradition?" It would naturally be supposed that Bayreuth would be the fountainhead of tradition for the works of the master, but even in Bayreuth things have been changed again and again!"

Incredible as it may seem, this is definitely true. Cosima, when brought face to face with the fact that something she had ordered was not according to the wishes of her dead husband, is said to have retorted, "Oh, well, Richard never really knew what he wanted anyway!"

really knew what he wanted, anyway!"
"These sticklers for tradition," went on Mr. Sachse, "are not invariably accurate themselves, even though they may not be aware of the fact. To begin with, Wagner realized that many, indeed, I might say, most, stage directors could not read a musical score. He made his directions for those who were unable to see in the music itself what was perfectly obvious to anyone who could read the score. Then too, a lot of theatres in Germany and elsewhere, endeavored to follow Wagner's ideas, but being faced with conditions so utterly different from those existing at Bayreuth, they were forced to make changes in the way they did things.

in the way they did things.
"Thus, false ideas of what the tradition really is, have come about. Many Wagnerites, both laymen and artists themselves go on what they have seen and heard here and there and they really do not know.

### Is Tradition Adhered To?

"See in 'Tristan' how closely Wagner's directions are followed, instances in which the Perfect Wagnerite has kept silent although much might have been said. For instance, at the end of the first act Wagner says: 'the shore is now seen quite near and crowned with a castle on the cliff'. Did you ever see a stage setting like that? If so, where? Wagner indicated that Tristan should begin 'O sink hernieder' on his knees before Isolde. Do they sing it that way? Oh no! The tenor would have to turn

# Leopold Sachse of the Metropolitan Speaks Out

his back to the audience in order to do that! Later in the same act, we see Kurwenal drawing his own sword and giving it to Tristan. At this point, where Melot draws on Tristan, Wagner has indicated: 'Tristan zieht sein Schwert und wendet sich schnell um' that is to say, 'Tristan draws his sword, (mark you, his sword!) and turns quickly.' However, it is awkward for a tenor to have to kneel down and get up with a sword bucked to his thigh, so the sacrosanct Wagner direction is ignored once more, and Kurwenal supplies the sword.

### Public Reaction Changed

"We must remember another thing, and that is that the entire reaction towards matters on the stage has altered completely in the sixty years since Bayreuth was inaugurated, and much more again since 'Tristan und Isolde' was first sung in 1865. Have you ever seen pictures of the costumes of the original Tristan und Isolde'? Well, can you imagine any singer's appearing in them today?

"The public is growing up, theatrically. Things that 'got by' in those
days would bring down the house in
howls, today. It is not so long since
Fricka came on the stage in a chariot
drawn by rams, as Wagner ordered.
Try that today and see how far you get
with it! Even the swan in 'Lohengrin'
brings a titter now and then. Cardboard horses were used for the Valkyries when they rushed across the sky,
small at first and larger as they seemed
to some nearer. They, however, have
gone in to the limbo of Fricka's rams,
and quite properly, too.

"Stage effects that were considered
marvellous a generation ago, are com-

"Stage effects that were considered marvellous a generation ago, are commonplace nowadays. The coming of electricity into the theatre worked wonders, but everyone is used to that now. It was a great innovation when electric lights made it possible to have the drag-

on in 'Siegfried' wink his eyes when he came out of the cave. But now, when you can buy a pocket flash-light at any ten-cent store that effect is familiar in the nursery!

## A Subway Dragon

"I am told that when 'Siegfried' was brought back to the stage of the Metropolitan after the war, and a new dragon made his debut, one of the critics said that when he came out of the cave he looked like the Bronx Subway Express coming out of the tunnel! So, you see, the most sincerely conceived stage effect may easily come to be considered ridiculous. How much better, then, to indicate, merely, and not show too much of your dragon! But, there will almost certainly be a howl from somebody because the dragon does not show himself!

"Wagner, for some reason, saw his characters in a different calibre from the way we do. Alberich, for instance, he made a sort of king with a crown. He tried every inducement to get Arnold Böcklin to design his scenery, but the artist declined. One wonders what such scenery would have been like, since so much of Böcklin's realism of that day, is passée now—the art that was an attempt to combine realism with romanticism, always a difficult and dangerous thing. After all, the art is in the soul of the work and not in its externals. In Wagner's time there was no ultra-realism in tragedy and comedy, and here again, our attitude has changed.

## Romanticism vs. Realism

"We still have to avoid the photographic and keep as near to the romantic as we possibly can. If the general idea of what is romantic changes, we must change with it so as to remain in the kingdom of Romance rather than that of Realism. The fantastic ideas of (Continued on page 291)

# 'Tristan' as Staged by Sachse in Hamburg



Act One



Act Three

# Czech Music Rich in Creative Forces



Vitězslav Novák

By H. H STUCKENSCHMIDT

PRAGUE, Jan. 25. 66 E UROPE'S Conservatoire" was the name Dr. Charles Burney, the musical Columbus of the eighteenth century, gave to the terri-tory of Czechoslovakia, then the Austrian Bohemia. It is a right name as far as the quantity of talent is concerned, but a wrong one as to the present situa-tion. Bohemian music for a century has passed the stage of gifted beginnership; from Fibich, Smetana and Dvorak on Bohemia has maintained her standing as one of the leading musical countries of the world. Even the generation that followed these masters of the nineteenth century kept itself in close touch with the creative currents of Europe. Such composers as Joseph Bohuslav Foerster (1859), Leo Janaček (1854-1928), Vitězslav Novák (1870) and Joseph Suk (1874-1936) through their craft and original invention take high rank among their contemporaries. Their strange lack of propagandistic sense in artistic matters prevented some of these masters from becoming as widely known as they deserve to be.
The one who has been fully acknowledged by the world is Janaček with his 'Jenufa', an opera played throughout Europe and also in America. But even Smetana still remains known by only a very few works outside Czechoslovakia. The Country Called "Europe's Conservatoire" by the Celebrated Dr. Burney Long Has Had Its Part in the Continent's Main Cultural Currents—Two Slavic Schools and a German Flourish Side by Side—Work of Vanguard of Post-War Composers, as Exemplified by Alois Haba, H. W. Süsskind, Hans Krasa, Bohuslav Martinu, Fidelio Finke, Pavel Borkovec, Emil F. Burrian and Others

The operatic stages of the world could enrich their repertories with some of his less known works, such as 'The Kiss' and 'The Secret'. It is typical of the times that such a smaller talent as that of Jaromir Weinberger, composer of 'Schwanda, the Bagpiper', thanks to skillful propaganda has had much more acclaim than some of his more gifted but less agile countrymen.

### Peoples of Differing Cultures

Czechoslovakia is inhabited by sev eral tribes clearly distinguished in their cultures. The differences are not very great, not greater than those between Bavarians and Prussians, or between Bretons and Provinçals. But nevertheless the schools are separated. In Brati-slava, the capital of Slovakia, there is a somewhat different art from that of Prague, the centre of the Czech people. Besides these Slav schools there exist groups of musicians in the German minority of some 3,500,000 which supports its own opera houses and in Prague a German Music Academy. Since the several schools feel indifferent and sometimes hostile towards one another, it is not easy to contemplate them from a single point of view. Yet they show some common features and it is possible to speak of a particular Czecholovakian music in the widest meaning of the word.

The main characteristic is its strong

The main characteristic is its strong affinity to the folklore and the rich and precious treasures of Slav songs and dances by which Bohemia is blessed. From this folklore results a vivid rhythm freed from the stereotyped (as it is shown in the changing time of the Furiant); a melody based upon Slav Church tonalities, and a sense of sonority representing the colorful gaiety of East European and Central European lift. In Slovakia fifteen-tone-scales are to be found, still used in the folk-music and doubtless reminders of some ancient Asiatic or Arabian influences.

The old communication of Czech and French culture took care that these rustic influences were refined by impres-

sionistic means. On the other hand, there has always been a certain connection with Vienna in musical matters. Thus Bohemian music remained familiar with the newest currents of various epochs and cultures.

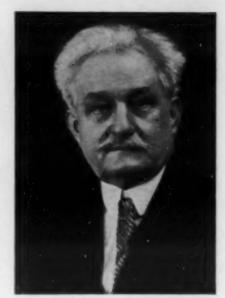
The influence of Johannes Brahms upon Antonin Dvořak, in Prague, particularly, founded a classically refined technique of composition, the severeness of which remains palpable even in the most daring experiments. One of the most delightful results of Slav folklore, Brahmsian influence and impressionistic harmony is the collection of Czech folksongs edited by Vaclav Stěpan. Besides K. B. Jirak, Stěpan is one of the most important mediators between the old generation of Novák and Foerster, and the young Czech school. From Jirák's composition class came a series of brilliantly educated musicians, and Jirák himself is a composer of respectable chamber-music and orchestral

works.

To the same generation belongs Otakar Jeremias, a somewhat slow but inspired musician whose opera 'The Brothers Karamasoff', after Dostoievsky, shows excellent qualities and dramatic grasp. As chief conductor of the National Theatre in Prague, Otakar Ostrčil held an influential position for years. He was the creator of serious, idealistic and uncompromising chambermusic, operas and symphonies. His opera 'Hansens Königreich' has been played in both opera houses in Prague. Ladislaus Vycpalek has created one of the most important of contemporary choral works in his cantata 'The Last Things of Man'. In the mastery of its craftsmanship and the moving greatness of its ideas the work is one of the most sublime manifestos of Czech and also of European spirit.



In this "generation between the generations" one may also count Boleslav Vomačka, a fertile and technically brilliant composer of chamber and choral music, whose opera 'Vodnik' The Mer-



Leo Janace

man') is reviewed elsewhere in Musi-Cal America. An interesting but little concentrated talent is the Prague composer Erwin Schulhoff (1894). As an an exceptional pianist and a composer of witty music of all kinds, much under Stravinsky's influence, he attracted attention also beyond the boundaries of his country.

The vanguard of post-war art has received essential incitements from Prague. In all provinces of literature, painting, drama and music the revolutionary spirit of the Czech nation moves creatively. Continuing to this day, Prague possesses an artistic life which constantly presents the most daring attempts of European and American cul-

The foremost musical reformer doubtless is Alois Hába. Born in 1893 in the Moravian village of Visovitz, a pupil of Novák and Franz Schreker, he became an early champion of the quartertone-system. He saw also that his theories became practicable. On his request the piano factory of August Förster constructed the best quarter-tone pianos conceivable; also woodwind and brass instruments were ordered by Hába. In 1921 the Prague State Conservatoire entrusted to him a class in composition where the problems of quarter-tone and even of sixth- and twelfth-(Continued on page 296)



Alois Hába



Hans Krasa



Bohuslev Mertinu



Pavel Barkovec

# Metropolitan Opera Guild Strides Forward



IDWAY in its third season, the Metropolitan Opera Guild pre-sents the picture of a growing membership in New York City and over sixty communities in the Metropolitan area. It also announces a new branch of over 100 members in Philadelphia, and a constantly increasing list of Long Distance Members, reaching from coast to coast, and even to the Hawaiian

Individuals remote from the Metropolitan Opera House, and beyond the scope of its tours, have been brought into the Guild family primarily by their interest in the Saturday opera broadcasts. In preparation for these, they have tuned in to the Guild's own radio broadcast, the Operalogue held every Wednesday at 3:45, over the NBC Blue Network, learned further details of the Saturday opera and listened to its chief musical features.

Those who have taken out Long Distance Memberships through the Guild offices at the Hotel Pierre, New York City, by the payment of annual dues of \$2.00, have, in common with all other Guild members, received the Guild's two publications, and thereby deepened their interest in opera.

### Weekly Bulletin Issued

The weekly bulletin, Opera News, has brought them intimate information on the leading operatic personalities of the Metropolitan, news of backstage problems, changes in the repertory, reminiscences of such figures of the past as DeGogorza and Fremstad, and studies of opera manuscripts and first edi-

The annual booklet, Metropolitan Operagrams, comprises a resumé of opera plots, a list of recordings and suggested reading, a history of the Opera House and the evolution of opera, and notes on the composers. Its third edition has also included a series of Visual Guides, intended both for radio listeners and for those who wish direction before attending operatic performances. By means of these diagrams it is possible to visualize when each charatter is on the stage and in what capacity, singing what aria and in what scene. For the first time and in what scene. For the first time the length of each act is recorded as performed with or without cuts. "If there is any easier preparatory way of extending one's awareness of opera than by the agency of these Operagrams," wrote Lawrence Gilman in a recent Sunday article in The New York Herald Tribune, "I should not know where to look for

The educational program of the Guild is not limited to these facilities, which are automatically received by all its various types of members. Last season it sponsored a performance of 'Aida' at which the entire Opera House was sold which the entire Opera House was sold out at \$1.00 top to some 3,000 school-children from New York City, West-chester and New Jersey. Lectures were held in advance, and backstage tours conducted to initiate young operagoers into the background of operatic illusion. The success of the occasion was so great, and the encouragement of school principals and music supervisors so enthusiastic, that a second Junior Student Matinee is planned for March 4. The opera chosen by the Advisory Committee is 'The Barber of Seville'.

The tickets will be distributed, as last year, by the Guild's chairman in the communities participating, with the New York Superintendent of Schools, Har-old G. Campbell, and Music Director George Gartlan in charge of the city schools

Attendance at a dress rehearsal at the Attendance at a dress renearsal at the Metropolitan is a privilege enjoyed by Sustaining (\$10,00), Contributing (\$30.00), and Donor (\$100.00) members, who have expressed their appreciation of the courtesy by which General Manager Edward Johnson has for the first time opened the doors of the Opera House to a public group, and permitted them to witness opera in the permitted them to witness opera in the

making.
The Guild's annual "At Home," held at the opening of the season, offers an opportunity for Guild members to meet new members of the Metropolitan Company in an informal manner

### 'Potential Public' Found to Exist

The original belief of Mrs. August Belmont, who, as a director of the Met-ropolitan Opera Association, Inc., founded the Guild in the Autumn of 1935, that a potential opera public existed beyond the list of Metropolitan subscribers, has been justified by the enthusiasm with which new opera lov-ers have rallied to her banner. She has erected the Guild program on three foundations; the desire on the part of the public for a closer participation in the work of the Metropolitan, the fact that knowledge breeds enjoyment, and the need for an alert response to whatever form of activity is requested by the Guild membership.

Ever ready to provide services for which a demand may arise, the Guild has organized exhibitions of opera costumes and portraits; it has planned lecture courses on the current repertory



Archibald B. Roosevelt, a Director of the Metropolitan Opera Guild, and Mrs. Herbert Witherspoon, Its Secretary, Participate in One of the Weekly Guild Broadcasts

or specific operas; it has evolved study courses for its radio listening groups By means of a special fund, given in memory of great artists of the past, it has provided opera tickets for music students at prices below box office rates. It gives an efficient ticket purchase and reservation service to its members, especially useful to those who live out-of-town. It learns details of public taste by means of questionnaires, and probes the extent of operatic knowledge by query tests. By its surplus funds it has bought a cyclorama for the Metropolitan, repaired the orchestra room, and turned over \$10,000 as a nest egg for an endowment fund.

And not content with its record of achievement, the Guild stands ready for further activities to meet the demands of its public and the approval of the Metropolitan.

### CONGRESS CONSIDERS A BUREAU OF FINE ARTS

### Bills Introduced in Senate and House Would Put W.P.A. Projects on a Permanent Basis

WASHINGTON, Feb. 5.—Identical bills have been introduced in the Senate and House providing for the establishment of a national fine arts bureau. The purpose of the bills is to place on a permanent foundation all functions and activities of the present Works Progress Administration in music and other arts. Senator Pepper, of Florida, is the sponsor for the Senate bill and Representative Coffee, of Washington, introduced the measure in the House. was stated on the floor of the House that the object of the bills is to avoid the unfavorable effects which it is claimed would follow the throwing of musicians and other artists on their own resources when the support of the Works Progress Administration has been withdrawn.

One of the chief provisions of the bills enables the President to supervise the bureau set-up, appointing a fine arts commissioner and an executive staff of six members, representative of various branches of art. Another reads:

"It is the obligation of the govern-

ment to recognize that culture as represented by the arts is a social necessity consistent with democracy, and also to recognize that such culture must be encouraged and developed in the interest of the general welfare."

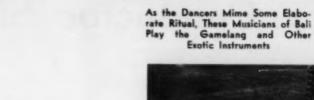
The bills, if enacted, would go into effect immediately, not waiting for the dissolution of the Works Progress Administration activities, and would provide permanent compensation scales for the artists on the basis of pay now prescribed for similar work by the respective trade unions, and also provide for the employment of such other artists as may be dependent upon their ow exertions in the future. A. T. M.

# Richard Strauss Society Formed

To increase interest in the operas and symphonic works of Richard Strauss, a society has been formed with headquarters at 12 Washington Terrace, East Orange, N. J. It includes Marjorie Lawrence, Lotte Lehmann and Goeta Ljungberg on its board of directors. The society, founded by James B. Blish and William Kurzban, hopes to publish a magazine in the spring containing articles on recordings and performances of Strauss's music.



Fritz Henle







Below: From These Trumpets of Elephant Tusks. Ox and Antelope Horns the African Natives Coax Flat, Moaning Tones

It Looks Like a Baby Alligator, but It is a Gourd That This Ambitious Young Mexican is Holding

A. R. Linds



Fritz Henle Playing Her Samisen, This Pretty Geisha Awaits a Caller

# THE OLD REFRAIN

A Snake-Charmer in Far-off India Amuses His Formidable Pets



Right: They May Seem Like Ordinary Bowls, but This East Indian Musician Can Play a Scale on Them



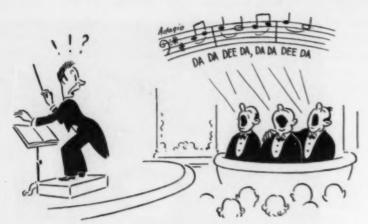


This Bagpipe Player Hails Not from Scotland, but from Brittany

Photographs from Black Star

# What Every Conductor Should Know

By George Hager



-That the 'Pathétique' Symphony Has Been Played Once or Twice Before,



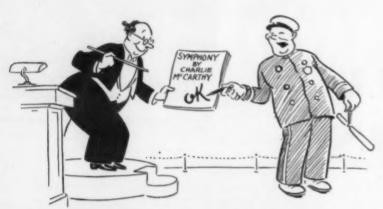
—That There Are Still a Few Pieces by Bach That Have Not Been Arranged for the Modern Symphony Orchestra.



-That It Was Richard, Not Johann, Who Wrote Symphonically.



-That, After All, Rossini Overtures Are-Well,-Just Rossini Overtures.



—That There Is No Law Against Performing Symphonies NOT Written by Mozart, Beethoven, Brahms or Tchaikovsky.



-That Scoreless Conductors Might at Some Time Forget-(But Would It Make Much Difference?)



-That, Thanks to the Radio, People Are Now Completely Educated (or Should Be).



—And Finally, That Even the Most Devoted Listener Might Eventually Pass Out.



### Dear Musical America:

And what is your favorite conductor story?

I sat in with a group of yarn spinners the other day who told each other theirs, and I still think there is a better one.

If I remember rightly, the first of the series on this occasion had to do with the conductors who sing along with the music, a practice that goes on almost unnoticed by audiences in a hall but with results sometimes only too audible over the air. A fan letter was received by a certain eminent batonist in which the writer expatiated upon how much he enjoyed "the Brahms vocal concerto."

Next was one about conductors who swear. Vassily Safonoff, who conducted the New York Philharmonic in the early nineteen-hundreds, was in the midst of a performance of his specialty, the Tchaikovsky 'Pathétique', when he fairly exploded over something that happened or failed to happen in the tympani. Thereafter the Philharmonic players of that era referred to the drums, gongs, cymbals, etc., as the percussed section.

Then there was the one about the conductor who really couldn't read an orchestral score. One of his colleagues found written in red pencil on the pages of a piano reduction of one of the standard symphonies which he swore had been used by this worthy, such directions as the following: "Bring in trombones here", "Shush the second violins" and, presumably referring to the tuba, "Oom-pah--oom-pah!"

Another concerned a soprano who at rehearsal of a work with orchestra persisted in singing flat. Finally the conductor halted his men and turning to the singer in the most gracious manner said: "Madame, would you mind giving me your A?"

Still another had to do with a composer who had to be rebuked at a rehearsal because he kept interrupting to say that the conductor's tempi for his piece were all wrong. Finally the man who had written the music could control his irritation no longer, so he marched out on the platform, snatched his score from under the conductor's nose and blurted out: "One would think you were conducting some left-over old piece by Mozart or Haydn". "That is precisely what one would think", said the conductor, opening the pages of the next work to be rehearsed.

You may have heard this one about a foreign conductor who led a famous American symphony orchestra at a time when its membership was largely German. As it was new to me, I add it to the others. The conductor, wishing to make clear his good will for America's music, made something like the following speech to his orchestra: "Gentlemen, We are all Americans" (Wild applause from the orchestra with the violinists hitting the stands and the backs of their violins with their bows) "We are playing American music for the American people" (Again, wild applause) "We are one hundred percent American in every way" (More wild applause.)

After the tumult and the shouting had subsided, one of the more enthusiastic violinists leaned over to another and said: "Was hat er gesagt?"

Another yarn pertains particularly to the percussion. It is told on a conductor who likes to give his cues well in advance. On this occasion he was whipping the orchestra up for a great climax which would come to its peak with a tremendous crash. As was his custom, he looked over at the percussion section some time before they were to play and was utterly dismayed to see that section completely devoid of human habitance!

No one there! Not a single poised

No one there! Not a single poised cymbal player! Not a tympanist in sight! And all the while the orchestra moving relentlessly towards that inevitable cli-

There was nothing to do but go on conducting, but it is easy to understand the sinking feeling that must have come over the man with the baton as he clapped his hand over his eyes and faintly extended his arm towards the percussion section at the moment when the entrance was due. The result was a deafening crash. Before the conductor's staring eyes stood four resplendent percussion players, holding cymbals, hitting snares, pounding tympani, and making a general din with wild-eyed intensity.

The explanation came later. Bored by measures and measures of inactivity, the gentlemen of the drums and triangles resolved to go out for a glass of beer during the long silence.

Spectators at a nearby bar confirmed the report when they told of their amazement at the sight of a quartet drinking beer and chanting: "one, two, three, four—two, two, three, four—three, two, three, four" etc. . . and then their hasty exit on the line "one-hundred-and-two, two, three, four."

Two American conductors were the butts of tales attributed to men who had played under them. One had to do with a bit of difficulty which confronted the man with the stick in deciding just how to indicate a tricky rhythm. "Yeu boys just go ahead and play." said he, "and it will come back to me." The other was just a bit of sarcasm in which the players indulged as the result of a frequent see-sawing at rehearsals. It became the custom for one violinist to turn to another as he lifted his instrument to his shoulder, give a friendly nod and remark, cheerily! "Meet you at the last bar."

One thing about New York concert attendances continues to puzzle me. Why is it that many more violinists, relatively, as compared to pianists and singers, feel safe about taking Carnegie Hall for their programs, and almost invariably have attendances that justify

them in this assurance?

Are violinists, in fact, more popular with New York audiences than any other recitalists? If so, is this primarily

something of the general public's interest, or is it because violin students are more numerous in New York than students of any other species?

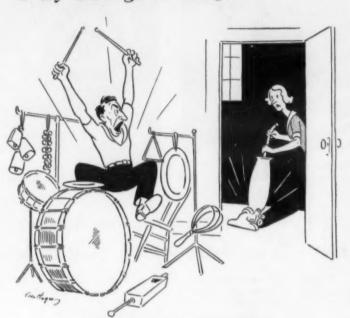
In my everyday rounds, I think I hear more about the multitudes of voice students and piano students than I do about violin students. Yet a recital by almost any one of eight or ten of the

With that, the importunate mother jerked the boy away from the window, and the ticket-seller heard her exclaim: "Now, will you go home and practise!"

Since my last musings in this space, I have been taken gently to task for making capital out of the (to me) diverting

No. 38

# SCHERZANDO SKETCHES By George Stager



"Ye Gods—can't I have a little quiet when I'm practicing?"

best-known violinists will bring to Carnegie Hall a mob of young people of the student class, some of them packing fiddles. Where do they all come from?

As to where they are all going, I would not venture so much as a guess. But I suppose that, after all, there is more chance for employment, one way or another, for the disappointed would-be virtuoso of the bow, than there is for the pianist, unless the latter goes into the jazz field.

With its larger foreign population

With its large foreign population, New York, of course, is a peculiarly international city, and I often suspect that this explains part, at least, of the mushroom crop of young fiddlers in our midst. I can remember when, in some parts of the country, to be able to play the violin was to be one of those "furriners", even if the hair was short and the name Jones or Quackenbosh.

In this connection, I overheard recently a prodigy story worth passing on. It seems that a stout mamma, leading her ten-year-old son by the hand while he clamped a full-sized violin under his other arm, approached the boxoffice window of an auditorium in which Menuhin was to give a recital that evening. There was a "sold out" card in view, but Mamma paid no attention to this.

"I would like a cheap seat in the top balcony," she said. "Sorry, all sold out," was the reply.

"Then give me a seat in the lower balcony," she said.
"Sorry, all gone."

Scowling at the boy beside her, she shouted, half at him and half at the man in the boxoffice, "Must I then pay three dollars and eighty-five cents for you to sit downstairs?"

you to sit downstairs?"
"Sorry," came the voice of the man in the window, "All seats downstairs are sold, too. There is nothing left."

circumstance that several (certainly not all) of the conscientious scribes who wrote of a recent benefit performance of 'Siegfried' at the Metropolitan had not discovered that Artur Bodanzky had turned the baton over to Carl Riedel at the end of the first act, with the result that Bodanzky was praised or blamed for what in larger part was Riedel's performance.

Since I named the other papers in quoting from their reviews the amusing references that did not quite square with the facts, I suppose I should also have named the *Herald Tribune* and the *Sun* for having seen to it that their readers were duly informed about Mr. Riedel having gone into the pit. That would only have been fair; but being fair is about the most tedious-burdensome thing I know of, and having already been fair two or three times this season, I rather thought I owed it to the reader not to overdo in this direction. Conceivably, I was a little too considerate.

I was a little too considerate.

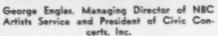
Beyond that, I have been left to ponder whether I have gone out of my way to supply ammunition to that crew of malcontents that goes about slandering the critics, not merely as know-nothings and calamity croakers, but blackguards, racketeers, spineless jellyfish, cringing sycophants and—intolerable slur!—disappointed composers.

Nothing could have been further from my thought, though now and then I find myself lamenting that the whole genteel and scholarly crew are so disgustingly honest. Today the only fun I can have with them is the celebration of an occasional boner, for which the blessings of Beelzebub upon them, intones your

Mephit-

# NEW YORK CONCERT MANAGERS: NBC ARTISTS SERVICE







Lenox Riley Lohr, President of the National Broadcasting Company



Marks Levine, Manager of the Concert De-partment of NBC Artists Service

sky, George Czaplicki, Frank Chapman, John Gurney, Emanuel List, Hans Her-mann Nissen, Ezio Pinza, Friedrich Schorr, Conrad Thibault, Adolf Vogel,

Robert Weede. Violinists: Kreisler, Milstein, Zimbalist, Morini, Adolf Busch, Guila Bustabo, Alexander Culbertson, Roland Gundry, Sylvia Lent, Benno Rabinof, Isaac Stern. Pianists: Rachmaninoff, Schnabel, Etienne Amyot, Katherine Bacon, Alexander Brailowsky, Henri Deering, Ania Dorfmann, Albert Hirsh, Mischa Levitzki, Josef Lhevinne, Poldi Mildner, Hortense Monath, Eunice Norton, John Powell, Karl Ulrich Schnabel, Rudolf Serkin, Jan Smeterlin, Beveridge Webster. Duo-Pianists: Josef and Rosina Lhevinne, Luboshutz and Nemenoff. 'Cellists: Maurice Eisenberg, Emanuel Feuermann, Raya Garbousova. Harpist: Marcel Grandjany. Ensemble: American Society of Ancient Instruments. Special Attractions: Rethberg and Pinza in joint recitals, Engel Lund, folk songs, Victor Chenkin, singing actor, Adolf Busch and Rudolf Serkin, sonata recitals; Susanne Fisher and Clifford Menz in costume recitals.

By arrangement with S. Hurok, NBC Artists Service books the following: soprano; Jennie Tourell, contralto; Marian Anderson; violinist: Ossy Renardy; pianist: Artur Rubinstein; ensemble; Kolisch Quartet; special attractions: Massine's New Ballett Russe, Salzburg Opera Guild, Argentinita and Her Ensemble, Comedian Harmonists, Saxophone Quartet. Quartet.

# Many New Artists Appear on Roster: Thirty-three Metropolitan Singers Included

GEORGE ENGLES, managing director of NBC Artists Service, announces a list of 101 artists and special attractions for the season of 1938-39.

Concert income of artists affiliated with this organization is expected to gross \$1,200,000 for the current season—an inrease of twenty percent over the preceding year. To this figure about thirty percent has been added through radio and motion picture engagements. NBC concert artists have totalled 610 radio appearances in twelve months. Eighteen have more than doubled their incomes by appearing before the microphone.

the microphone.

New names appearing on the list include: Carl Hartmann, Wagnerian tenor; Hans Hermann Nissen, Conrad Thibault, Robert Weede, George Czaplicki, Adolf Vogel, baritones; Jennie Tourel, Anne Jamison, Virginia Rea, Lucrezia Sarria, sopranos; Roland Gundry, Isaac Stern, Sylvia Lent, violinists; Etienne Amyot, pianist; Maurice Eisenberg, 'cellist; also among the special attractions, Adolf Busch and Rudolf Serkin in sonata recitals; Su-

sanne Fisher and Clifford Menz in costume recitals; Massine's New Ballet Russe, Argentinita and her Ensemble, Comedian Harmonists, and the Saxophone Quartet.
Thirty-three Metropolitan Opera singers will be under the management of NBC

rinty-three Metropolitan Opera singers will be under the management of NBC Artists Service next season.

The complete NBC Artists Service list includes the following: sopranos: Flagstad, Vina Bovy, Vivian Della Chiesa, Colette d'Arville, Jean Dickenson, Gina Cigna, Marion Claire, Florence Easton, Susanne Fisher, Florence George, Dusolina Giannini, Ria Ginster, Anne Jamison, Irene Jessner, Marjorie Lawrence, Dorothee Manski, Queena Mario, Eidé Noréna, Virginia Rea, Elisabeth Rethberg, Lucrezia Sarria, Grete Stucckgold, Gladys Swarthout, Marion Talley. Contraltos: Karin Branzell, Doris Doe, Kerstin Thorborg, Gertrud Wettergren. Tenors: Martinelli, Melchior, Arthur Carron, Mario Chamlee, Frank Forest, Carl Hartmann, René Maison, Clifford Menz. Baritones and basses: John Charles Thomas, Douglas Beattie, George Cehanov-



O. O. Bottorff, Vice-President and General Manager of the Civic Concert Service

# S. Hurok

S HUROK will present in 1938 Marian Anderson, Artur Rubinstein, the Vien-na Choir Boys, the Salzburg Opera Guild, Shan-Kar, Trudi Schoop and her Danc-ing Comedians and the Continental En-



S. Hurok

# Civic Concert Service, Inc.

CIVIC Concert Service, Inc., has just completed the most successful season in the seventeen years history of the Civic Music Plan. 1937 has seen more than thirty percent of the Civic Music Associations with capacity audiences; more new cities have been added than in any like period; more concerts have been presented under Civic Music auspices than ever before; and associations have shown their greatest gains in memberships.

During the spring season, membership weeks reached a new high, both in the number which were conducted and in their results. The field forces were kept busy until the first of July. The began conducting campaigns again the first week in August and were kept consistently busy up to Day 20

Among the new associations which have had the most outstanding membership weeks are: Harrisburg, Penn., whose first campaign closed with a capacity audience; Winfield, Kans.; Medford and Pendleton, Ore.; Lima, Ohio; Orlando and Pensacola, Fla.; Sioux Falls, S. D.; Sandusky and Mansfield, Ohio; Janesville, Wisc.; and Niagara Falls, N. Y.

The older associations showed remark-

The older associations showed remarkable gains during their membership weeks. Huntington, W. Va. doubled its membership. Burlington and Dubuque, Iowa both increased their members by fully sixty percent. Canton, Ohio; Everett, Wash.; Fall River, Mass.; Manitowoc, Wisc.; Fort Worth, Texas; Jamestown, N. Y.; Bellingham, Wash.; Erie, Penn.; Lubbock, Texas and Quincy, Ill. are among those that have had unusual results.

The next aim for Civic Music is to have capacity audiences in all the associations. This past year fully thirty percent of the cities have memberships taxing the capacities of their largest available auditoriums. Among them are: Asheville, N. C.; Salt Lake City, Utah; Des Moines, Iowa; Miami and Jacksonville, Fla.; Dallas, Texas; Spartanburg, S. C.; Tacoma, Wash.; Greensboro and Winston-Salem, N. C. and St. Paul, Minn. Worcester, Mass., again leads the concert world with the largest organized audience for the presentation of concerts, and Milwaukee, Wisc. the largest organized audience for the pre-sentation of concerts, and Milwaukee, Wisc. is a close second.

is a close second.

This past year has seen an unusual demand for ballet attractions and for duopiano concerts. Chamber music is steadily gaining in popularity among Civic Music audiences. The contention that Civic Music Associations have and are raising the standards of musical taste in their respec-

tive cities is proved by the fact that a few years ago talent committees urged that programs be given which would not be over the heads of their members; today those same cities are demanding that artists give the same programs that they prepare for the larger musical centers, and above all that they do not show any condescension in building their programs.

George Engles, managing director of NBC Artists Service and vice-president of the National Broadcasting Company continues as president of Civic Concert Service; O. O. Bottorff as vice-president and general manager; and D. L. Cornetet as assistant manager in charge of the western division and Chicago offices. The other officers are: Mark Woods, secretary and treasurer; R. J. Teichner, assistant treasurer; E. Gardner Prime, assistant secretary; H. F. McKeon, auditor.

Lenox R. Lohr, president of the National Broadcasting Company, is chairman of the Civic board of directors. Also serving on the board are: A. L. Ashby, Mr. Woods, Mr. Engles and Mr. Bottorff.

In looking forward to 1938, Mr. Engles and Mr. Bottorff feel that there will be even a greater interest in Civic Music during the coming months, that the percentage of cities with capacity memberships will increase, and that this coming year will

of cities with capacity memberships will increase, and that this coming year will surpass 1937.

semble, all of whom are now touring the

Country.

The Kolisch Quartet drew its highly suc-The Konsen Quarter drew its nighty successful season to a close with a Schoenberg series and sailed for Europe. They will return in the fall. Also returning then will be Ossy Renardy, sixteen-year old Viennese violinist, whose first triumphal tour of the United States culminated with an enthusiastic critical reception of his an enthusiastic critical reception of his New York debut on Jan. 7. Shan-Kar's farewell to New York on

Shan-Kar's farewell to New York on Jan. 17 at Carnegie Hall comes in the middle of his American schedule which when completed in mid-March will mark his retirement to Benares in India to devote himself to the development of his national culture and the native arts.

Almost concurrently Marian Anderson's sensational contralto voice will be heard in New York singing at Town Hall on March 30 and in Carnegie Hall on April 13. The Negro contralto spent the summer of 1937 amazing South American concert managers with her box-office potency. In Buenos Aires alone she was forced to give sixteen consecutive recitals. Septem—

(Continued on page 108)

# NEW YORK MANAGERS: COLUMBIA CONCERTS CORPORATION

# Thirty Per Cent Business Increase Over Last Year Noted by Executives



Arthur Judson, Head of Concert Management Arthur Judson, Inc., and President of Columbia Concerts Corporation

PRESENT indications are that music consumption, as measured by the yard-stick of artist activity, is at last catching up with the population. While the depression caused a setback in this field, the last few years have witnessed a notable rise in public patronage of all forms of music. If we share the President's belief that the present recession is temporary, then next year may see artists' activities reaching their highest developments since the war. In support of this statement Columbia Concerts Corporation points to a thirty per cent increase in business over last year, evenly distributed throughout its various departments. This rise comes from every source where artists are distributed: Community and Cooperative towns, women's clubs, schools, colleges, conservatories, commercial managers, symphony orchestras, opera companies, and radio. It is apparent that the public's appetite for good music has not only grown immeasurably but is continually growing and that each year



F. C. Coppicus of the Metropolitan Music Bureau, Executive Vice-President of Columbia Concerts Corporation

new people are becoming acquainted with music and succumbing to its spell.

Of particular interest is the really amazing development of new orchestras in the smaller cities, opening a field to instrumentalists, young conductors and soloists. In commenting on this situation Arthur Judson, President of Columbia Concerts Corporation, has this word of counsel to

"No manager or organization can create new genius, and the number of first-rank artists is at present insufficient to meet the demand. It is for this reason that we regard our subsidiary organizations, Community Concert Service and Cooperative Concert Service as the most important contributions to the growth of music. For tributions to the growth of music. For these organizations have developed a mar-ket which helps us to participate in the discovery and launching of new American talent, from whose ranks, it may be confi-dently expected, new headliners will arise."



William S. Paley, Chairman of the Board of Columbia Concerts Corporation

Berlin State Opera who came back to his native land this past season, after an absence of fourteen years, to sing opposite Flagstad in 'Lohengrin' and 'Walkuere' with the Chicago Opera. Lansing Hatfield is a rising young baritone from Virginia. The five new pianists are an interesting contrast. Daniel Ericourt is French, well known abroad, with a growing reputation in this country. Reginald Stewart was born in Scotland, has made most of his reputation in Canada. Ida Krehm was born in Toronto, won a series of piano competitions in Canada, later came to the United States where she is now a citizen; in April, 1937, she won the Naumburg Foundation Award and the National Federation of Music Clubs cash prize; soon after she was selected for the Schubert Memorial Award which brought with it



Fitzhugh W. Haensel of Haensel & Jones. Columbia Concerts Vice-President

coveted appearances with the Philadelphia Orchestra this February and March. Boris Golschmann is the brother of the conductor Vladimir; born in Paris of Russian parents he has had a successful career abroad, comes to this country for the first time next winter. Julius Katchen is only eleven years old but already plays like a mature artist, has won laurels this past winter as soloist with the Philadelphia and New York Philharmonic-Symphony Orchestras.

Three American tenors of the Metropolitan continue to do active concert and radio works as well as on the dramatic stage: Frederick Jagel, Charles Hackett and Charles Kullman. New to the Metropolitan this season but familiar to concert audiences here and both the concert and opera public abroad is the Hungarian contralto of the Vienna Opera, Enid Szantho.

# Concert Management Arthur Judson, Inc. Wolfsohn Musical Bureau of N. Y., Inc.

IN accordance with long established policy the combined list of Concert Management Arthur Judson, Inc., and the Wolfsohn Musical Bureau of New York, Inc., represents a judicious balance between established and rising artists, international celebrities and home-grown favorites. All there are fifty-seven artists including the piamists Vladimir Horowitz who does not return until the season after next.

Under the Judson-Wolfsohn ageis for

Umder the Judson-Wolfsohn ageis for many seasons and announced again for next year are such personalities as Lucrezia Bori, Jascha Heifetz, Nelson Eddy, José Iturbe, Josenh Szizeti, Gregor Piatigorsky, Robert Casadesus, Kathryn Meisle, Georges Barrère, and the duo-pianists, Ethel Bartlett and Rae Robertson.

Two singers that are available for concert tours next season are Bidu Sayao, Brazilian lyric-coloratura soprano, who has established a dazzling record in such roles

established a dazzling record in such roles as Mimi, Manon, Violetta, Juliette, and Rose Pauly, dramatic soprano.

Rose Pauly, dramatic soprano.

Pride of the bureau is the group of young artists, each of whom, in his or her own way, has grown artistically during the past year, has won public acclaim and praise from the press on Community Concert Courses, as soloist with orchestra, on music club series, and—in the case of singers—on the opera stage. This circle includes the

pianists Muriel Kerr and Eugene List, the violinists Iso Briselli, Marjorie Edwards, Joseph Knitzer and Stephan Hero, the sopranos Agnes Davis, Rosa Tentoni of the Metropolitan, Helen Marshall and Carolyn Urbanek, and the Metropolitan contralto Anna Kaskas. All of these are American born except for Muriel Kerr who hails from Canada and Iso Briselli, who was born in Russia but who has spent most of his life here.

New on the list are: Lucy Monroe.

born in Russia but who has spent most of his life here.

New on the list are: Lucy Monroe, soprano: Edwina Eustis, mezzo-soprano: Eyvind Laholm, tenor; Lansing Hatfield, baritone: the pianists Daniel Ericourt. Reginald Stewart, Ida Krehm, Boris Golschmann, and Julius Katchen. Miss Monroe is a young American who has sung with the St. Louis Municipal Opera, the Metropolitan Opera spring season, with the Philadelphia Orchestra at Robin Hood Dell, in addition to radio work. Miss Eustis is also an American, well known in New York where she has been featured in Russian opera and in 'Carmen' at the Stadium Concerts, in Philadelphia where she has been soloist with the orchestra and has also appeared repeatedly in opera, with the Detroit Civic Opera. Her debut was originally made as winner of the Naumburg Musical Foundation Prize. Mr. Laholm is the American-born tenor of the holm is the American-born tenor of the

# Evans & Salter

THE return of Yehudi Menuhin, managed by Evans and Salter, to the concert field following his two year retirement has proven one of the most triumphant in musical history. Menuhin's last apin musical history. Menuhin's last appearance of the season which has just occurred at Carnegie Hall on Feb. 8, for instance, represented his seventh New York engagement within sixty days, all of which were sold out including stage and standing room limit. This constitutes a New York record, according to Evans and Salter.

Further laurels were won by Lawrence Tibbett this season, as a result of his first

operatic and concert appearances in Europe, which included visits to Vienna, Paris, Prague, Budapest, Bucharest, Stockholm, Copenhagen, as well as London. He will leave America to fulfill another foreign tour immediately upon the close of the road tour of the Metropolitan Opera Association, when he will depart for a tour of six months to Australia, during which he will give fifty concerts.

Nino Martini, who has so rapidly become a headliner for concert courses, is booked solid this year until the middle of May.

(Continued on page 34)



Lawrence Evans, of Evans & Salter, Columbia Jack Salter, of Evans & Salter, Columbia



# COLUMBIA CONCERTS CORPORATION, INC.



Frederick C. Schang of the Metropolitan Musical Bureau, Sales Manager of Columbia Concerts Corporation



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Ward French, General Manager of Community and Cooperative Concert Service



Horace Parmelee, of Haensel and Jones

# Judson-Wolfsohn

(Continued from page 33)

the younger sopranos who are in both fields is Hilda Burke of etropolitan and Charlotte Boerner ade a great success with the San

who made a great success with the San Francisco Opera last autumn. A young American contralto whose career, begun alwood, should awaken interest on her return mext season is Risé Stevens.

The Judson-Wolfsohn list also contains Michael Bartlett, now singing the tenor lead in Three Waltzes', Lanny Ross, tenor numarities of the air who is now in Holly-wood, and the tenor Edouard Grobe; the distinguished British baritone Keith Falkner, the American baritones Wilbur Evans and Ruy Middleton—the former has been singing weekly on the Views Hour with Jeannette MacDonald, the latter is under command to Paramount and is making a contract to Paramount and is making a spring concert tour of the Coast.

Three planists remain to be accounted for: Amparo Iturbo whose first American tour proved her an artist in her own right and a credit to her family name; Ernest Huntheson, the distinguished dean of the Juillard Graduate School, and the brilliant

Cuhan José Echaniz.

The Barrère Little Symphony, the unique Barrère-Britt Concertino, the Coolidge String Quartet and the Gordon String Quartet, the solo dancers Lisa Parnova and mola Gitana and the dance team of sucley and Tanzara complete Judson-Wolf-

### Evans & Salter

(Cantinued from page 33)

when he will sail for a short vacation at his home in Verona, Italy, before entering into the production of another motion pic-ture to be made in the late summer. In his spring concert tour yet to be fulfilled, will be included, in addition to recitals, guest appearances with the orchestras of St. Louis, Pittsburgh, Hartford, Youngs-

St. Louis, Pittsburgh, Hartford, Youngstown, the opening performance of the Metropolitan Opera Association at Cleveland as Alfiredo in 'Traviata', and his final appearance with the Ann Arbor Festival.

There will be two important new artists to be introduced by us in the concert field next season, Galliano Masini, tenor, and Maria Reining, soprano. When Masini made his operatic debut here last Fall with the Chicago Opera Company, he seemed to be the type of tenor the public had been awaiting, because he received sensational covations at each of his performances. He

Community Concert Service

COMMUNITY-COOPERATIVE Concert Service reports a thirty per cent increase in the number of cities operating increase in the number of cities operating under this unique, organized audience plan over the period of the last year. Memberships have increased in a large majority of cities and a great many of these cities have memberships today which tax the seating capacity of their auditoriums to the limit. While this is a happy situation in most respects, it has brought about one difficulty which did not previously exist. That is the difficulty involved in reciprocity.

The idea of reciprocity is a fundamental one in the Community Concert Association plan. The idea back of it was that since every city was working in the same way for the interests of good music, and because they were all working in a common cause,

for the interests of good music, and because they were all working in a common cause, each city invited members from other cities to attend their concerts whenever con-venient, providing the seating capacity per-mitted. This was established purely as a courtesy in the interest of musical develop-ment throughout the country, but always depended wholly upon whether or not the seating capacity was sufficient to seat any visitors in addition to their own local mem-

was immediately signed to a contract to make his debut at the Metropolitan Opera House next season, as well as being reengaged at the Chicago Opera. Likewise, Maria Reining, lyric soprano, will make her debut during next Fall with the Chicago Opera Company. She is a leading member of the Vienna Opera House, previously being at the Munich Opera House. Last summer, she made several appearances at the Salzburg Festival. She has also done a lot of concert work, her voice, style and artistry making her especially equipped for this field.

this field.

Rose Bampton is now adding two new dramatic soprano roles to her repertoire, after meeting with success in the exacting soprano roles of Leonora in Trovatore' and the title role of 'Aida', both of which she performed during the last year. She has since learned the roles of Leonora in 'La Forza del Destino' and Donna Anna in 'Don Giovanni'. She fulfilled a tour of Europe during the early Fall and has been busy with concert work in America since returning to these shores.

Another soprano who is constantly

returning to these shores.

Another soprano who is constantly widening her activities is Helen Jepson. She also added two new operas to her repertoire this season, "Traviata" and "The Love of Three Kings', both of which she sang with great success. Her concert tour started in early October and will not close until the end of May. Miss Jepson has also just performed her first moving picture work, and will be seen in "The Gold-

bership.

During the depression years, because there was usually ample seating capacity in any auditorium, this pivotal point was almost lost sight of, but now that so many local memberships are taxing their own seating capacity it is taking a little time to get the public re-educated to the fact that reciprocity is only a courtesy and is subject to the seating of local members first in each city.

in each city.

Concerts continue to become more popu lar every year. The air is literally full of music today and evidence of the increased musical appreciation which this has brought musical appreciation which this has brought about can be found in hundreds of cities throughout the country today. The point which is still considered to be the most important one in connection with the Community and Cooperative Concert Association plan is, wherever you find it in operation you will find music paying its own way and a committee which is free from deficits, financial risk and worries. The organized audience plan today has been universally accepted as the only sound method of presenting fine concerts in every city.

wyn Follies' in which she sings selections from the opera 'La Traviata'. John Brownlee, baritone of the Metro-politan Opera, is fulfilling many engage-ments in recital as well as on the lyric

stage.
Ruth Slenczynski, thirteen-year-old pianist, will return for a three months' tour next January.
Two American artists who continue on their successful careers are Dalies Frantz, pianist, and Josephine Antoine, coloratura

Peter Paul Loyanich, ten-year-old pian-ist, made a most successful debut in New York recently. His technique, musician-ship and personality augur well for a suc-cessful career for this young piano prodigy.

# Metropolitan Musical Bureau

MPORTANT new attractions are con-I MPORTANT new attractions are conspicuous on the list of the Metropolitan Musical Bureau for season 1938-39. Foremost among them is the transcontinental tour of Beniamino Gigli, who returns to America after an absence of several years, appearing in early October on the Pacific Coast with the San Francisco Opera Company, and later appearing with the Chicago City Opera Company and in recital in many cities.

Also making her debut with the San

Francisco Opera Company in the fall will

be the new lyric soprano from La Scala of Milan, the Royal Theatre of Rome and the Salzburg Festivals, Mafalda Favero. In early November the Hungarian violinist, Robert Virovai, will make his American debut as soloist with the New York Philharmonic-Symphony, followed by an extensive tour.

After a successful New York debut on

extensive tour.

After a successful New York debut on Jan. 26, the Mozart Boys' Choir of Vienna will have its first transcontinental tour next season under Dr. Georg Gruber, con-

The dancer, La Meri, whose programs of racial and character dances have delighted critics and the public, will also make first American tour next season.

Lily Pons, coloratura soprano, will again fill a crowded season of concert and radio, in addition to her appearances with the San Francisco, Los Angeles, Chicago and

(Continued on page 107)

### Haensel & Jones

Haensel & Jones enter the season of 1938-39 with a roster of distinguished artists, including several newscomers. The soprano category holds six singers. Natalie Bodanya, now in the midst of another season at the Metropolitan Opera, is making many recital appearances this year; next season she will again devote herself to recital before and after her regular engagements with the opera. Winifred Cecil will make her debut at this year's Gala Spring Season of La Scala in Milan; she returns to the United States in October for concerts and radio, remaining here she returns to the United States in October for concerts and radio, remaining here until Feb. 15, 1939, when she sails again for Europe. Elen Dosia (a new artist on this list), who won acclaim in her initial appearance with the Chicago City Opera this fall, will enter the American concert field in January, 1939, in a joint tour with her husband, Andre Burdino. Jessica Dragonette (new), who has supplemented her radio fame with the success of her first concert tour, will continue to combine recital appearances with radio in 1938-39 Gunda Mordan's plans include re-engagements and new appearances with Frederic

Gunda Mordan's plans include re-engagements and new appearances with Frederic Baer in their popular duet programs. Jeannette Vreeland, a sterling artist and favorite of long standing, is already booked for concerts with orchestra and oratorio societies, as well as for recitals.

Bruna Castagna's contralto art is as popular in recital as in opera; before and after the Metropolitan Opera reclaims her next year, she will be heard extensively on the concert platform. Elizabeth Wysor, now established among the foremost of the younger contraltos, includes on her fast-growing schedule of 1938-39 her third New York recital.

Among the tenors, Paul Althouse besides the second contract of the program of the program of the tenors.

Among the tenors, Paul Althouse, besides his operatic activities and his appear-

(Continued on page 107)



# lelson EDDY

As "Ramerez" in M.G.M.'s "The Girl of the Golden West"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division Columbia Concerts Corporation of Columbia Broadcasting System, Inc.

113 West 57th Street, New York, N. Y.

# GRACE MOORE ACCLAIMED BY CAPACITY



# "PERFECT MANON OF OUR EPOCH"

by Herman Devries

GRACE MOORE, beloved star of movies, radio, concert and opera, raced the Civic Opera stage in the role of "Manon" last night.

Her Manon Lescaut has been acknowledged the greatest since the days of Sybil Sanderson, according to Paris critics where both artists triumphed in this role at the Opera Comique. After witnessing her performance it is my pleasure to pronounce her THE PERFECT MANON OF OUR EPOCH.

Miss Moore is more than a mere singer, though her voice of melting loveliness has enthralled millions; she posseses personal magnetism and charm in a superlative degree; she understands the stage in all its perplexities, and she is a mistress of the art of acting.

These qualities were evident throughout the presentation, there was not a weak moment, every gesture was in its place, and every vocal inflection had its own meaning, in short La Moore became the embodiment of the Massenet-Meilhac heroine.

The phrase "Je suis encore tout etourdie" had all the simplicity of the maiden fresh from country fields, about to enter the convent, whilst her farewell to "The Little Table," poignantly breathed, so stirred the audience that many were moved to tears; but it remained for the Manon of the St. Sulpice scene to unloosen the storm of plaudits, into a frenzied demonstration.

Au revoir Grace Moore et a bientot! May fate so will it that we shall have you with us for many more such performances.

Ovation followed ovation in this memorable performance, the like of which would necessitate resurrecting the old discontinued sign "Standing Room Only."

Daily American, November 18, 1937.

# Stirs Throng at Opera

STAR OF TWO STAGES RETURNS TO METROPOLITAN AS MIMI IN "LA BOHEME"

### By Olin Downes

THE opera "La Boheme", which emerges more and more as the freshest, the loveliest and most tender music Puccini wrote for the stage, delighted an immense audience yesterday afternoon in the Metropolitan Opera House. The special attraction in the cast was Grace Moore, whose movie fame has greatly increased public interest in her appearances. She was the recipient of flowers and long and loud applause. The question was whether Miss Moore deserved as an artist the interest thus shown in a "personality".

It was a pleasure to discover how conspicuously she has advanced as singer and dramatic interpreter since she made her debut as Mimi in the Metropolitan Opera House ten years ago—indeed, her advance in song and interpretation in the two seasons since she last appeared in this theatre.

Not only is the voice larger, warmer and much more capable of emotional expression than on any previous occasion attended by this commentator, but it seemed evident yesterday that Miss Moore has more to give. She not only afforded pleasure by her voice: she moved her audience. Aside from the fact that the tone is fuller, freer, and much better controlled, was the fact that vocalism was completely at the service of dramatic revelation. One did not have to agree



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# CROWDS AT METROPOLITAN AND CHICAGO

with every phrase to rejoice in the significance of its treatment, so that the true pathos of Puccini's later scenes carried home, largely owing to Miss Moore's comprehension and communication of it.

### A PERSONAL MATURED VOICE

Presumably experience and persistent work have wrought these changes. Whatever the cause, they have come. Always the possessor of a voice of pleasing natural quality, Miss Moore can now say that this voice expresses something personal, matured and real, emanating from herself. May she continue on the way that she has found, after years when, to speak frankly, such changes from superficial and easy methods of success were not expected of her.

-New York Times.

# BOOKED SOLID FOR NEXT TWO YEARS

1938

January, February: Metropolitan Opera-New York and on Tour

February, March: Coast to Coast concert tour
April, May: Chesterfield Radio Broadcast

June, July: Next motion picture—Hollywood
September, October: European opera and concert engagements

November: Chicago Opera

December: Metropolitan Opera

1939

January: Metropolitan Opera

February, March: Coast to coast concert tour Spring: First tour of South America

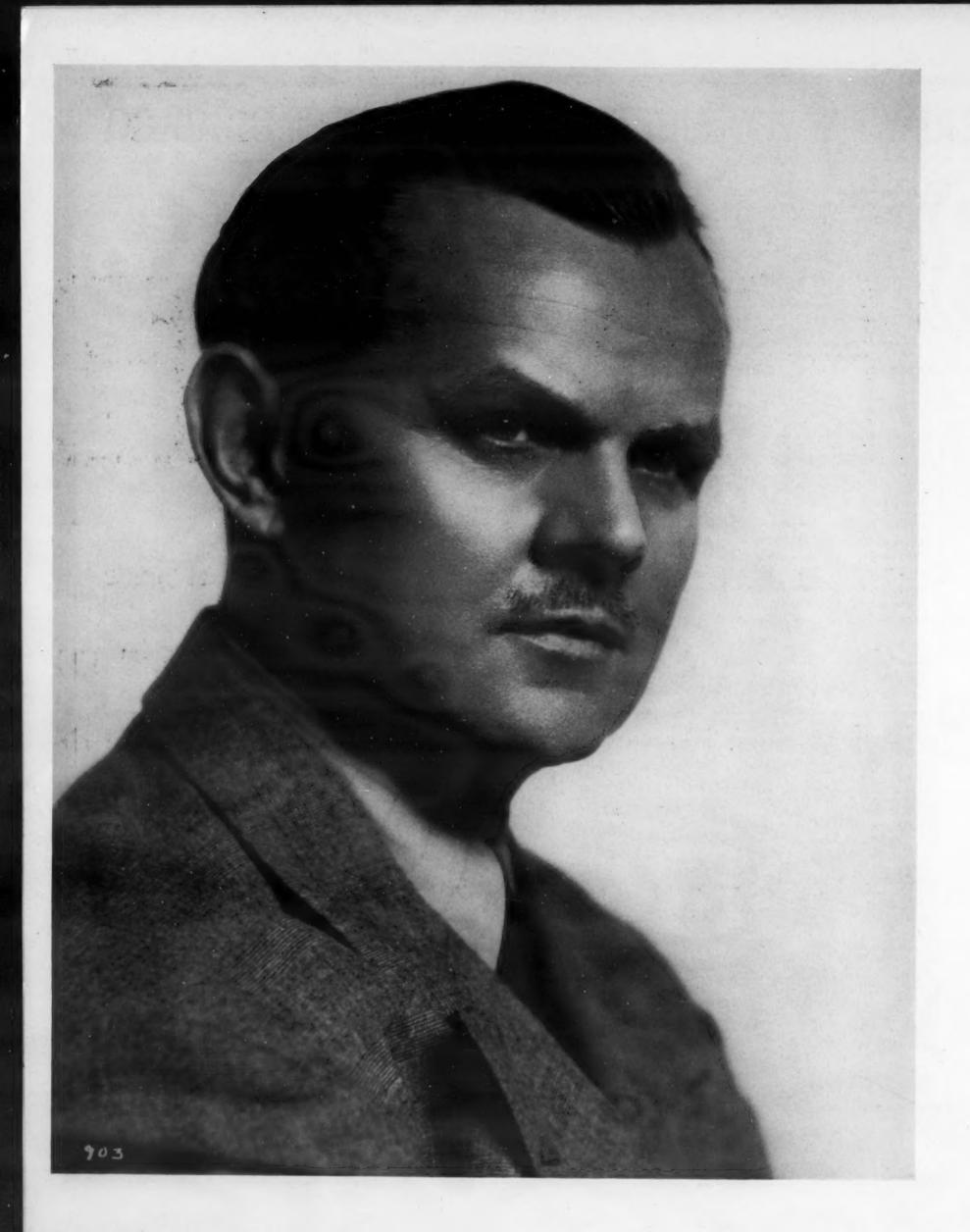
# BACK ON AIR FOR CHESTERFIELD



On return from her concert tour on March 30th, Miss Moore will be heard for 13 consecutive Wednesdays, 9:00 to 9:30 E.S.T., over the Columbia Broadcasting Network, on the Chesterfield Hour, with Andre Kostelanetz and his Orchestra.



A Typical Grace Moore Audience—6000 At New Orleans Auditorium—First Time Full Hall Capacity For Single Artist— No Subscription—No Charity Sponsorship—Just Plain Moore Drawing Power



FAME IS ACHIEVED IN MANY WAYS...
BUT IT IS NEVER MORE RICHLY DESERVED
THAN WHEN EARNED BY YEARS OF
CONSISTENT ARTISTRY, INTEGRITY
AND HONEST ADHERENCE TO A
HIGH PRINCIPLE

MR TIBBETT is under the management of Evans and Salter, New York



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World Famous Tenor

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The Prodigal Programs of this golden-voiced singer are known to three continents, and always include a generous selection of the following loved airs:

"Una Furtiva Lagrima" from ELISIR D'AMORE

"Celeste Aida" from AIDA

"Che Gelida Manina" from BOHEME

"M'Appari" from MARTHA

"Vesti la Giubba" from PAGLIACCI

"O Paradiso" from AFRICANA

"La Donna e Mobile" from RIGOLETTO

"Cielo e Mar" from GIOCONDA

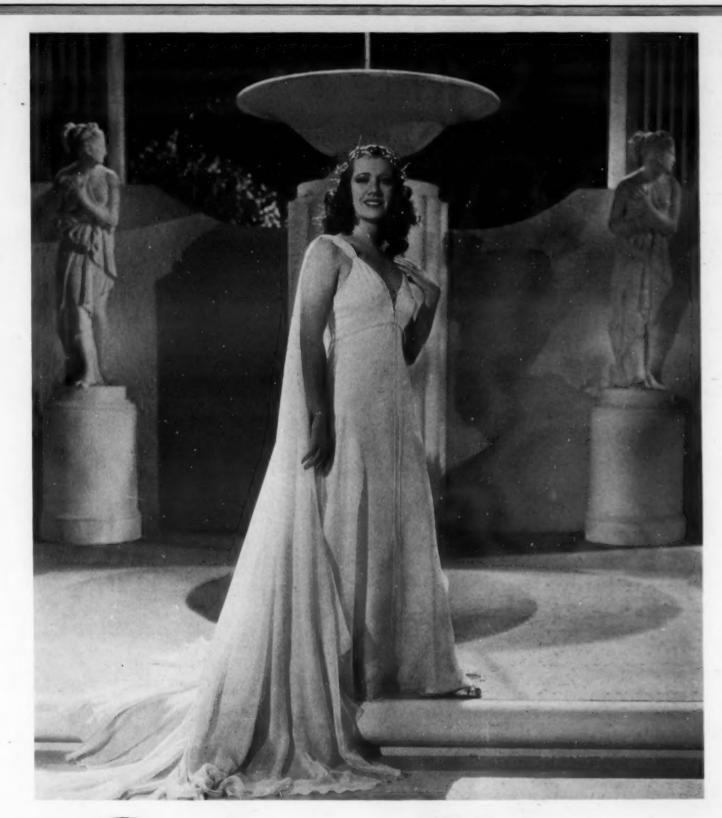
"E lucevan le Stelle" from TOSCA

"La Reve" from MANON

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New York Times

"Unblemished Wagnerian style."

New York American

"Vivid singing and acting."

Philadelphia Inquirer

"Phenomenal vitality of tone."

Toronto Daily Star

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CONCERT

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ot only was her voice perfectly constrolled in the intricacies of coloratura work, but she added a piquancy of personality and a beauty of person that went straight to the hearts of her audience.-Detroit Free Press. Nov. 12, 1937.

**JOSEPHINE** 

COLORATURA SOPRANO

METROPOLITAN OPERA ASSOCIATION

CHICAGO

Josephine Antoine returned here a very much improved "Filina," for now her artistry and technique have developed immeasurably, so that her coloratura has gained in power and vigor without having lost any of its previous loveliness.—

American, Dec. 17, 1937.

DETROIT

Fresh and young and laughing this lovely girl has a voice of rare warmth and body . . . her first aria revealed a vocal instrument of full substance, beautiful, pleasant . . . her gracious manner together with the enthusiasm which she brought to such almost worn-out airs as the "Caro Nome" and the "Titania" song from "Mignon" won her quite an ovation.—Times, Nov. 12, 1937.

#### PROVIDENCE

Josephine Antoine has a pleasant manner and smile and her voice is equally charming. Her songs gave scope for both her good nature and sincerity. Her tones are pure, clear and accurate. The dynamic range at her command is extensive. She projects her numbers with skill, assurance and enthusiasm. She was generous with extra numbers. . . . In voice and manner Miss Antoine is delightful.—Journal, Jan. 10, 1938.

#### ROCHESTER

Josephine Antoine revealed a clear well-controlled voice that inevitably invokes comparison with a bell. It is light in texture, but she uses it fastidiously and enunciates distinctly. . . . She was a pleasure to hear.—Times-Union, Oct. 23, 1937.

This effervescent young American Soprano continues to enchant audiences-on the concert platform-over the operatic footlights-on the air ... and with major orchestras.

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#### Critical Opinion **NEW YORK**

 A pianist of very exceptional equipment. He has an immense technic and much command of tone qualities. In the Chopin, the spirit of poetry again unfolded its wings.

Times, Nov. 9, 1937 (Olin Downes)

• He impressed his listeners as a musician of unusual consequence, displaying extraordinary technical brilliance and virtuosity and notable command of dynamic shading. He won ardent applause from his many hearers.

Herald-Tribune, Nov. 9, 1937

• With Simon Barer, a hurricane of virtuosity swept through Carnegie Hall, and everybody in its path let loose a storm of applause. It was his first local recital since his spectacular debut here last

Mr. Barer's terrific technic drove every-thing before it. His command of the keyboard is all-embracing. Technic holds no terrors for him. But there is another side to the man—the artist fashioning delicate cameos of sound with an un-canny sense of proportion. The way he played the Godowsky-Rameau Minuet in A minor put him in the topmost rank of keyboard poets.

World-Telegram, Nov. 9, 1937

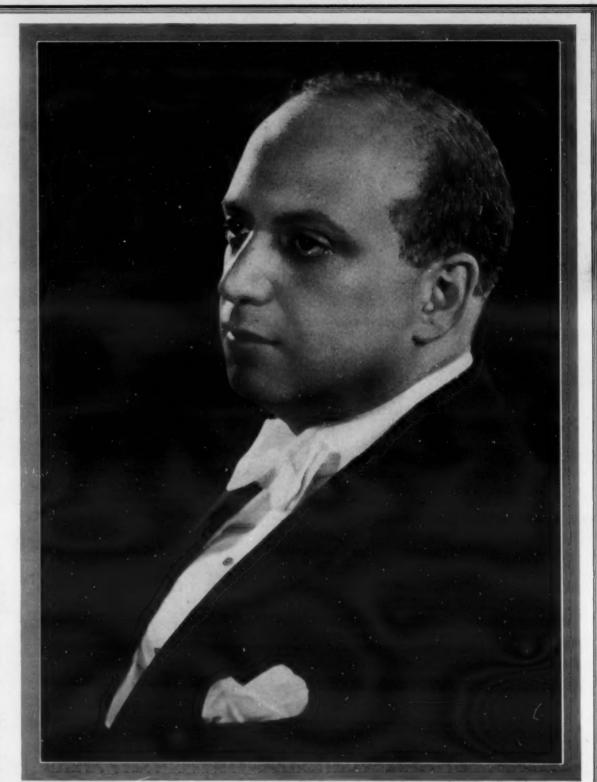
#### **Crowd Hears Simon Barer**

• An enormous audience attended the second New York recital of the Russian pianist, Simon Barer. At his debut last year he made a sensation, registering as one of the most brilliant performers of the season. He played with rare taste, contrasting episodes of gossamer delicacy with those of more robust significance; technically clear and dramatically imaginative.

Journal-American, Nov. 9, 1937

- He is a pianist of tremendous technical resources who plays with such restraint and simple directness that the listener only realizes his virtuosity when its display is forgotten . . . the singing melody only dePachmann could have matched. The Corelli was a lesson in scale phrasing. He did the almost impossible in this detail of pianism. Chopin, with its floating melody was flexible as gossamer the Scherzo was startling in its agitation and phrases of clanging assertivenessthe Polonaise magnificent alike in power and high fervent singing against might thundering in the left hand. It was an afternoon of astonishing pianism offered with a modesty that only the very greatest achieve. Toronto Telegram
- His playing was noble. The physical power of his playing is immense but extremely well governed. More perfect balance or more brilliant finger technic could not be imagined. The sonorous beauty of his tone in chords for the left hand is impressive. He is, in fact, a marvelous bravura performer. In Liszt's 12th Hungarian Rhapsidy, he provided as dazzling a rendition as I have ever heard.

  Toronto Saturday Night



## non Russian Pianist

NOW BOOKING 2nd AMERICAN SEASON 1938-39

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SIMON BARER USES THE BALDWIN PIANO EXCLUSIVELY

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#### ACCLAIMED S

#### -IN CONCERT-

Rose Bampton added special lustre to the program of the Singers Club last night. . . . This contralto who recently lifted her voice into the register of soprano with successful results is exceptional not only in the extent of her compass, but also in the variety of her tone colors, which ranged from crystal clarity to deep rich hues of mellow timbre. It is a voice as much at home in the strong vibrant dramatic arias as in the simplest passages of extreme purity. . . . In all she undertook there was complete evidence of the most distinguished artistry, and that her unusual vocal gifts were gratifyingly placed at the services of a fine perception of poetic, dramatic and musical values, fully meriting the enthusiastic response she received.

Cleveland Plain Dealer, Dec. 8, 1937

#### -IN OPERA-

#### MISS BAMPTON MADE STAR BY VOICE CHANGE

When a contraito voluntarily and successfully changes into a soprano it is news. Rose Bampton has induced her voice to accomplish exactly this metamorphosis. Last night in Verdi's "Il Trovatore" she gave us her first act of her new voice. On the basis of this single hearing, I venture to make the risky prediction that Miss Bampton may become one of the great opera singers of our day.

The voice, beautifully placed, the quality of her upper range is distinguished and unusual. In full voice her high tones reached the audience with great directness and force without any forcing or strain. In the aria that begins the fourth act, she showed us a ravishing pianissimo B flat, pure and floating. These statements are made with full and grateful admission that Miss Bampton is right now one of the best singers we have heard this year and she is further a consummate artist, treating the score with gloriously considered musicianship in every measure of her part. By all means let us have her back next year for several roles.

Chicago Tribune, Dec. 10, 1937

#### -WITH ORCHESTRA-

Rose Bampton is young and prepossessing and endowed with an extraordinarily beautiful soprano voice. Bampton chose three extremely exacting selections for her San Francisco debut, arias to try the metal of a veteran which she certainly is not. Hers is a dramatic soprano, clear, firm, expertly modulated and intoned. Her lower register with a richness of the contralto in which she started her singing career. Her high notes are taken with certainty. Neither amplitude nor volume in the dramatic phrasing dulled their tonal clarity. . . . In the "Ernani" arias, Miss Bampton invited comparison to Rosa Ponselle. She sang it beautifully with poise and dramatic effect, with more finesse than Ponselle and in more opulence of voice.

San Francisco Call Bulletin, Jan. 22, 1939

Management: Evans & Salter New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

*くんそんそんそんそんんんんんんんんんんんんんんんんんん* 

# The Ever Welcome BARTLETT AND ROBERTSON WIN STILL GREATER TRIUMPHS IN 1937

Playing over a

#### **HUNDRED CONCERTS**

in North and South America

#### NEW YORK 1st Recital—Oct. 31, 1937

"Fresh from their South American triumphs, Bartlett and Robertson were in top form. Their art, if anything, proved even more polished and eloquent than heretofore."

-Noel Strans, Times

"Parting company with their audience was tall work for Bartlett and Robertson. The audience clamored for more and the distinguished English pieno team gave them more.... Then from all over the house came cries of 'Bach! Bach!' ... When the writer left the tug of war was still on."

-World-Telegram

#### Philharmonic-Symphony Soloists -Nov. 25, 26, and 28, 1937

"The interest of the Poulenc Concerto lay in its performance, which was admirable, scintillating, vigorous, explorative. Miss Bartlett and Mr. Robertson were right worthily applauded for the precision, authority, and vivacity of their playing."

-Olin Downes, Times

#### 2nd Recital-Jan. 9, 1938

"Lofty plane of achievement. Bartlett and Robertson have never been in finer fettle."

-Noel Stran

"A program of <u>unadulterated pleasure</u> for everyone concerned."



#### Cincinnati-Nov. 19, 1937

"They are unique. They play as one, in precision, in interpretation, in musical harmony."

-Times-Star

#### Milwaukee-Dec. 5, 1937

"In these years we have had every manner of pianist from the poetic De Pachmann to the thundering giant of a Paderewski, every manipulator of string and bow from a Kubelik to an Ysaye or Casals. But yesterday's recital by Bartlett and Robertson, for sheer enjoyment and musical satisfatcion, has not been eclipsed."

-News

#### Chicago-Jan. 18, 1938

"These aristocratic artists took complete possession of two gleaming concert grand pianos, the large stage of Orchestra Hall, and a capacity audience."

-Janet Gunn, Herald and Examiner

#### Toronto-Jan. 6, 1938

"The music of two pianos is four times as beautiful as that of one when artists like Bartlett and Robertson make it."

-Edward W. Wodson, Telegram

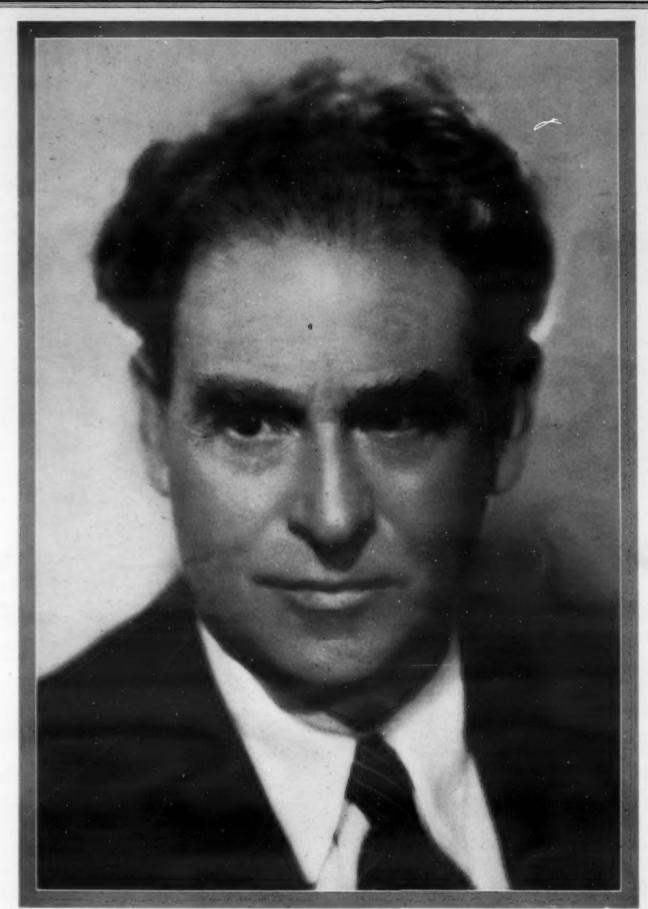
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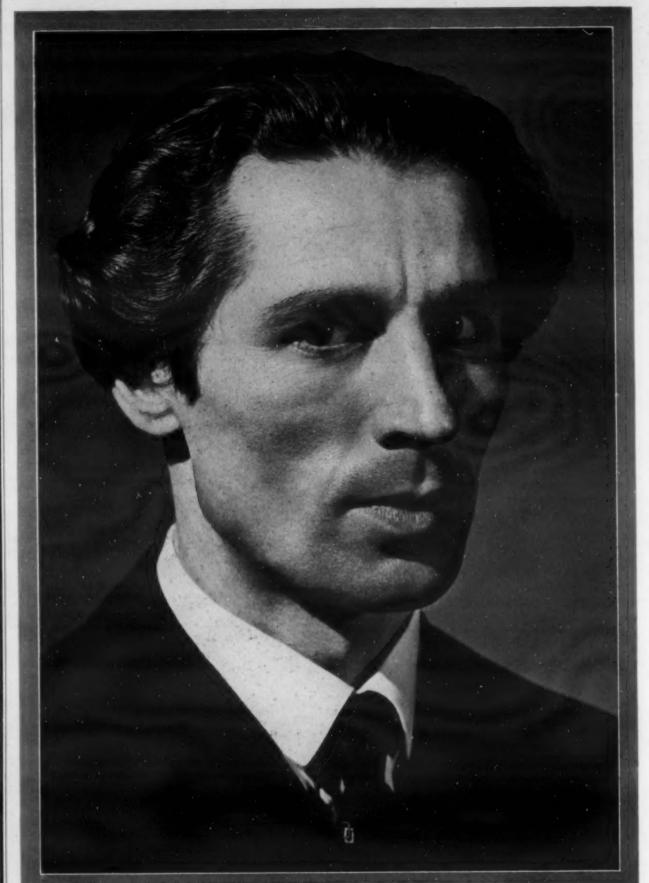
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Oggiano



### "An Extraordinary Pianistic Talent"

\_N. Y. Times

A N extraordinary pianistic talent was disclosed by Emile Baume, young French pianist, at his second New York recital given yesterday afternoon at Town Hall. If the large audience was moved to unusual demonstrations of approval it did so with good cause, for Mr. Baume's playing was filled with the sort of spontaneous, genuine emotion which becomes definitely communicative and works its spell. Exceptional technical facility and control of tone also gave unusual worth to his well rounded and compelling performances.—New York Times, Dec. 6, 1937.

He exhibited a technique of notable deftness and accuracy, which possessed not only the not unusual ability to deal ably with digitally exacting music, but also remarkable power combined with a thorough dynamic control. His tone was always musical, with a pervasive and singing rather than a percussive quality, and his fortissimi were marked by mass rather than mere impact. There was a liberal range of color, including fine shadings as well as contrasts. His interpretations were interesting and individual.—New York Herald-Tribune, Francis D. Perkins.

Emile Baume, young French pianist, gave a sensational demonstration of his talents at Town Hall yesterday afternoon. He played Bach's Chromatic Fantasy and Fugue with impeccable technique and complete comprehension of its noble language. His reading of the Chopin group was an amazing exhibition of agile, resilient fingering superimposed upon a sensitive understanding of romantic import. Precision, accuracy and breathless speed (in rapid episodes) so thrilled his listeners that extra numbers were graciously added.—New York Journal and American, Grena Bennett.

Valente

## Emile Baume

Brilliant French Pianist

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JOSEPH BENTONELLI IS A MEMBER OF THE METROPOLITAN OPERA AND CHICAGO OPERA

# ISO BRISELLI



"Tone touched by the flame of singing beauty."

Linton Martin, Philadelphia Inquirer

 "Best of all are his gifts of heart and head which rank him as a young artist among the elect."

Edwin H. Schloss, Philadelphia Record

#### TOWN HALL RECITAL New York: January 13, 1938

"Briselli's tone was large, firm and resonant. One of his numerous enviable assets was a trill of exceptional evenness and clarity. The bowing graceful and free, the left hand precise, agile and accurate."

"Player of substantial attainments. His tone is large and warm in texture."

Herald Tribune

"Unusually well equipped. His tone has excellent texture and fine substantial breadth. Briselli is a musicianly player. His playing of the Conus Concerto was a substantial achievement."

Sun

#### CHARLOTTE, NORTH CAROLINA, FESTIVAL October 5, 1937

"Suffice it to say, John Charles Thomas and Iso Briselli found most favor with the 5,000 listeners, who literally demanded encore after encore from the artists throughout the evening."

Charlotte Observer

#### AKRON, OHIO: TUESDAY MUSICAL CLUB January 25, 1938

"Headline: "Briselli Takes Audience by Storm; Program One of Best Liked This Season . . . Iso Briselli made such an impression that the audience became actually boisterous."

Akron Times-Press

Headline: "Briselli Superb... Without a doubt, it was the best program given under the Tuesday Club's banner this season. Won an ovation with his brilliant playing."

Akron Beacon Journal

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#### BONELLI TRIUMPH IN RIGOLETTO

Mr. Bonelli, whose work has called forth unstinted praise from an all too limited vocabulary all through the present season, again gave one of his superbly human characterizations as the hunchback jester. As usual, he sang magnificently, winning ovation after ovation with each successive popular aria.

Marjory M. Fisher, San Francisco News November 8, 1937.

Last night his baritone rang more gloriously than ever in Verdi's meaty tunes. The whole picture of Bonelli as Rigoletto was one of the season's most memorable.

Albert Frankenstein, San Francisco Chronicle November 7, 1937.

Richard Bonelli made his first appearance of this season as the conquered king of Ethiopa, and played the role to the hilt. His magnificent voice showed brilliantly in both solo and concerted numbers.

Florence Lawrence, Los Angeles Examiner

But it was Bonelli who stole the show and roused the audience from the lethargy which had been a surprising element in both "Aida" and "La Boheme" and up to the conclusion of Bonelli's singing of "Eri tu". He won the personal triumph through magnificent work.

Marjory M. Fisher, San Francisco News, Oct. 21, 1937.

Bonelli was in excellent voice throughout the performance. His smooth, rich barytone soared in beautifully modulated phrasing. He is an artist of first rank.

Marie Hicks Davidson, San Francisco Call-Bulletin.

#### BONELLI WALKS OFF WITH HONORS

Baritone is Superb as Germont Sr.

In short, we have never seen so sympathetic or so sympathy-begetting a portrayal of the role of Giorgio Germont as Richard Bonelli gave on this occasion. And certainly one could not have asked for more beautiful singing.

Marjory M. Fisher, San Francisco News, November 1, 1937.



## RICHARD

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MINNEAPOLIS

The young baritone gave his listeners a deep musical satisfaction and an ever increasing pleasure by his unaffected, sincere and thoroughly musicianly singing.

. . His voice has indeed a rich and sonorous quality which rings clear and mellow. . . . There was an increasing intensity of response from the audience throughout the evening, which was a tribute to the artist's many and pronounced gifts.

Journal, Jan. 5, 1938

#### WINNIPEG

Brownlee's voice in itself is admirable-Nobody could fail to observe certain fundamentals in Mr. Brownlee's singing which tended to lift it toward vocalism of the highest estate. These were the quality of voice, its continuously appropriate and superbly controlled use, its natural ease of application to innumerable technical problems, the changing phases of emotionalism and musical intelligence so firmly estaband musical intelligence so firmly established by Mr. Brownlee, and a powerful authority with which everything was delivered. Such polished, vital and often intense singing is too seldom met for one not to be delighted and enthralled by it. If a certain breadth of masterly effect was apparent to all, there were many moments of unforgettable ecstasy for the more liberally educated in music more liberally educated in music.

Tribune, Nov. 23, 1937

# ROBERT CASSADESUS Magnificent French Pianist

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"One of the most distinguished pianists of our time."

New York Herald Tribune, January 9, 1938.

"His sensitivity to color, prodigious technical power, fastidious shaping of every element of musical design—these were anticipated and distinguished attributes of yesterday's performances."

New York Times, January 9, 1938.

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"FLUTE RECITAL MADE EXCITING BY

## CALLIMAH

What Segovia accomplished for the guitar, this 26 year old Greek-American has done for the flute. To its ethereal tone he gives body and emotion. His superb musicianship and his unsurpassed technical virtuosity have earned him the title to "foremost master of his instrument."

> For the past three years Callimahos has been touring abroad in concert, arousing the greatest enthusiasm by his phenomenal flute playing. He has appeared in practically every country of Europe, his re-engagements returning him to a majority of the great capitals. His programs, unexcelled for variety, are astounding revelations of his mastery of the flute.

> > Acclaimed by Critics in

#### NEW YORK-CHICAGO-BOSTON

CALLIMAHOS. Greek - American Flutist, Impresses Carnegie Hall Audience With His Admirable Performance

BY MILES KASTENDIECK

Something about the sound of a flute touches the heart of every human being. When played by an artist, it brings a sense of contentment the listener that is almost indescribable. Such was the feeling invoked by Callimahos last night who captivated a good-sized audience by his superlative performance.

That Callimahos is more than an expert flutist was clearly demonstrated in his program last night. The first half of it introduced him as the serious musician, the second half as a brilliant performer whose playing was enter-taining enough to be good fun. The beautiful quality of his tone, its uniform excellence, and its variety of color worked hand in hand with a stunning technique to produce playing enhanced by sensitive musicianship. The brilliance, the serenity, and the charm of flute music were all present in his performance.

In Bach's Sonata he gave an interpretation that was worthy of the music. The beauty of the Adagio and Andante movements was only strengthened by the purity and artistry of the difficult Allegro movements.

Some ten other short works served to em-phasize the artistry of Callimahos—his playing was expressive in every way. So perfect was Debussy's "Syrinx" and Ibert's "Little White Donkey" that they had to be repeated. There was a haunting quality of rare beauty to Dukas' "La plainte, au loin, du Faune." The program ended with a brilliant performance of Dop-pler's "Fantaisie Pastorale Hongroise."

Brooklyn Daily Eagle, Jan. 22, 1938.

#### Flutist Charms Concert Audience

BY JANET GUNN

A world renowned flutist, youthful Callimahos created haunting, ethereal music of a rare order in the Civic Theater last night. Callimahos' imposing concert was something of an education for the uninitiated.

In addition to opening vistas of new enticing sound and little-heard musical literature of aristocratic mien, Callimahos displayed his own erudite musicianship and superlative mastery of his beautiful instrument.

His tone is pure and clear, and he achieved lustrous tonal effects in varying the shading of the flute timbre from a "flat," silvery quality to a rich, throaty sound. He is something of a prophet in his own country, having first won the acclaim of Europe. But he is manifestly a unique and distinguished artist.

Chicago Herald-Examiner, Jan. 15, 1938.

The virtuoso flute playing of Callimahos held the close attention and elicited the hearty applause of a large audience in Carnegie Hall last night. In the technic of his instrument, the recitalist again demonstrated convincingly the exceptional resourcefulness and the security that characterized his New York debut in Town Hall last April. His tone was pure and free of breathiness, whether in cantabile passages or those calling for the greatest agility. In his playing was a certain flourish, but this did not serve to call undue attention to the surmounting of mechanical difficulties.

The admirable musicianship of Mr. Callimahos made itself felt in the Bach sonata.

Debussy's Syrinx and Ravel's "Menuet" were examples of Mr. Callimahos' stylistic gifts.

#### Flute Recital Made Exciting by Callimahos

BY EDWARD BARRY

Arousing the enthusiasm of a large audience, Callimahos' program was surprisingly comprehensive, utilizing the works of a bewildering number of composers.

He achieved surprisingly dark tone colorings, tints which are not traditionally associated with his instrument.

His subtly beautiful dynamic effects, within the compass of a single phrase and often of a single note, were a feature of the evening.

In his hands the flute possesses notably expressive power. It can give a highly satisfactory lift and lilt to a melody, wax puckish in an intoxicating manner, and compass a pianissimo of an extraordinary purity and delicacy.

Chicago Daily Tribune, Jan. 15, 1938.

In the sonatas offered by the artist, there was ample opportunity for display of virtuosity. The Bach was especially well done, with nice attention to contrast in tone color. The Gaubert Sonata also came to a fine musical performance, in which the musical content of the work was brought forward with artistic

The small "Passepied" of Grétry was a test of the technical proficiency of the flutist, but there was seemingly little he is unable to accomplish. The "Syrinx" of Debussy and the "Tityre" by Roussel revealed his breath control to a remarkable degree although the Bach Sonata had already prepared us for the disclosure. The large audience received Mr. Callimahos with the greatest enthusiasm, and although the program was long, it lingered for several encores. Christian Science Monitor, Jan. 21, 1938.

Season 1938-39

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# Jessica Dragonette America's Beloved Soprano

When Jessica Dragonette, long hailed as this country's "Sweetheart of the Air," opened her first transcontinental concert tour in November, 1937, she we saluted as "Princess of Song" by Linton Martin of the Philadelphia Inquirer, who wrote of the "epochal event" as the "three-dimensional concert debut of an exceptional artist whose radio repute is already legendary." Since then Miss Dragonette has duplicated this success before numerous other visible audiences. It was at the urging of thousands of fan letters that the soprano decided to divide her time between broadcasts and the concert platform. In thus widening her artistic scope, the artist has formed her unusually interesting recital programs from an enormous repertoire, including grand opera arias, German Lieder, songs of many nationalities and periods, and numerous American works. A discerning, dignified and devoted singer, she is one of the most outstanding of the artists developed by radio. In the coming season, although she will not desert the microphone, Jessica Dragonette will continue her concert career so auspiciously begun in 1937-38.



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# AGNES AUSS



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Between 1933 and 1938 AGNES DAVIS made 36 Appearances with the PHILA-DELPHIA ORCHESTRA.

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Mahler Second Symphony—with Ormandy—Twice

Honegger's "Le Roi David"—with Reiner—3 times

Rachmaninoff's "Bells"—with Ormandy—6 times in Philadelphia, New York, Washington, Baltimore.

#### PHILADELPHIA ORCHESTRA OPERA SEASON "Falstaff"—"Rosenkavalier"—"Haensel and Gretel" 9 appearances under Reiner

#### • PHILADELPHIA ORCHESTRA SUMMER SEASON (Robin Hood Dell)

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Soloist with DENVER SYMPHONY ORCHESTRA, April 7
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Chicago News

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Chicago Tribune

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- V. English and Greek Songs
- VI. Italian Songs
  - André Burdino
- VII. Duet, "Carmen," (Micaela and Don José) or, "Lakmé," Act I

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CONCERT MANAGEMENT ARTHUR JUDSON, INC.

DIVISION OF COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM 113 WEST 57TH STREET, NEW YORK, N. Y. • DALIES FRANTZ, young American pianist, upheld his rank among the great pianists of the world last night in Orchestra Hall.

• The remarkable ease of his pianistic mastery is given fine enhancement by the pointed subtlety of his distinctive showmanship.

• There is a flavor of discreet flagrance in his stage personality that excites his audiences, already won by his impressive good looks and (as he has been likened unto the young Paderewski) his blond mane.

Frantz displayed virtuoso command of his instrument, employing a straightforwardness of address that is disarming, and presenting his musical message with utter simplicity. He created brilliant acoustic effects by contrasting breathless pianissimi with limitless tonal power.

• The continuity of his address, whether in eloquent pause or rushing crescendo of sound, is enthralling in its quality of unhesitancy. He discovered a wealth of amazing color in his progressive pedal phrasing—all in eminently good taste.

 He was forced to add many encores to his listed program, for his audience acclaimed him with great enthusiasm.

Herald-Examiner—Nov. 17, 1937 Chicago, Ill. Management:

Evans & Salter

113 West 57th Street, New York Division Columbia Concerts Corporation of Columbia Broadcasting System



DALIES

FRANTZ



#### Galli-Curci Triumphs at Philharmonic

One of the most enthusiastic audiences of her career filled Philharmonic Auditorium last night to greet Amelita Galli-Curci. The famed diva, absent from the concert platform since her recovery from a serious throat operation, was brilliant testimony to the surgical skill which has restored to its limpid, volatile beauty, the clarity, range and delicacy of her famed coloratura voice.

clarity, range and delicacy of her famed coloratura voice.

Opening with a group of early Italian and English songs, the diva made an outstanding sensation in her performance of Hahn's "D'une Prison," and in the aria Piano Piano from "Der Freischutz." To both these numbers the audience responded with spontaneous plaudits, and the magnificent artistry with which the singer interpreted the Hahn song woke cries of bravo and encore throughout the house.

The closing number, the Jewel Song from Gounod's "Faust," was also a sensation.

LOS ANGELES EXAMINER November 3, 1937

## GALLI-CURCI

#### WITH HER ELEGANCE, CHARM AND UNIVERSAL APPEAL IS SINGING AGAIN

Music lovers everywhere have welcomed joyously the return of this incomparable diva this season to the concert stages of America. The press in both large and small cities covered by her tour have devoted columns to her amazing recovery.

Once again . . . Galli-Curci's potent charm is electrically gripping audiences and charging them with vivifying currents—Her dazzling platform presence, buoyancy and intriguing surge of rhythm—are thrilling all who hear her exquisite voice, and inspiring listeners from orchestra seats to topmost balcony.

MANAGEMENT: Evans & Salter NEW YORK

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#### Typical of Critical and Audience Reaction Everywhere

A City of Millions -LOS ANGELES-

Redisclosed

Amelita Galli-Curci trod softly down the stately corridors of music last evening, tossing flowers and jewels of song to an ardent and admiring audience at Philharmonic Auditorium.

It was a new Galli-Curci, gayly

Latin in manner and exhibiting no end of clever showmanship. Her singing, too, revealed new depths and a fervor and warmth which were most appealing. While some

of the top notes of the coloratura are absent, there is now a concen-

tration upon interpretation, and experience is wrought with a fine poignancy into her new approach

Perhaps in her first numbers she was slightly nervous and conscious of her recent throat operation, but as her program progressed and the

audience displayed unusual interest her voice took on the color and warm nuances of the past.

Reynaldo Hahn's lovely and wistful "D'Une Prison" was perhaps the gem of the evening. The singer brought to it a sort of poignant splendor. The soft pathos of the broken heart lingered within its melting strains. "Carnival" of Fourdrain offered a delightful and briliant weight of the sort of t

liant musical rhapsody, which exactly suited the temperamental resources

"Roses d'Hiver" of Fountainailles was given with just the proper inflection. The poetry and very aroma of Spain were evidenced in her offering of "Clavelitos" and "Estrellita." In Weber's "Piano, Piano," from "Der Freischutz," she became at once the operatic star, singing with style and authority. Her closing encores, "La Petite Jeunne Fille" and Tosti's "Aprile," together with "My Old Kentucky Home," sent the audience home happy. Homer Sam-

of the artist.

#### Artistry of Galli-Curci BIG AUDIENCE THRILLS TO

**GALLI-CURCI** Amelita Galli-Curci Amelita Galli-Curci was vocal hostess to a large and distinguished audience at Philharmonic Auditorium last night, for music and art were liberally represented among those present. The great diva's entertaining powers were as charmingly naive as ever and her added weight made her quite a delight to the ever

made her quite a delight to the eye in a well-contrasted black lace effu-sion that was undertoned with

crimson flowering.

The same vivacious stride led her to the grand piano and the same, almost self-conscious, placing of the hands beat a shadow of the tempos of her excellently chosen songs.

#### EXQUISITE ARTISTE

Even though some of her low tones were inaudible and some of the upper flare turned into a more dramatic vitality, she was none the less the exquisite, immaculate artiste. The manipulator of words and the thorough musician with the understanding mind.

#### JEWEL SONG GREAT

The "Piano, Piano" air from Weber's "Der Freischutz" was well The "Piano, Piano" air from Weber's "Der Freischutz" was well worth a long journey to hear, and one of the most artistic of her songs was the little "Singing Sylvelin," dainty and exquisite. "Who'll Buy My Lavender?" was another of her old time hits that went over with a flare, and "My Shadow," by Samuels, was as subtle as the text. Madame's singing of the "Jewel Song" from "Faust" was brilliant and pointed with a good high note, which shows that everything is coming right in that everything is coming right in the splendid courage of this beloved artiste. Applause was almost continuous from first to last and as many as 15 encores were demanded and sung.—Evening Herald & Express, Nov. 3, 1937.

#### -WADENA-SCORES TURNED AWAY AT

GALLI-CURCI CONCERT

A City of Thousands

Thrilling Recital of Star Draws Capacity House

Singer, Accompanist Get Stirring Ovation as Concert Ends

Music lovers of north central Minnesota packed Wadena Memorial Auditorium last night for the recital of Galli-Curci and her accompanist, Homer Samuels.

It was a stirring ovation the capacity house gave the world-famous grand opera star on her first appearance in Wadena and her last appearance in Minnesota on the fall oncert tour that will take her from Wadena to Victoria and Vancouver. B. C., Seattle, Portland, San Francisco and Los Angeles.

Scores were turned away at the door as the "standing room only" signs were hung out, last reserved seat ticket having been sold early

#### 200 From Brainerd

All roads led to Wadena, with Brainerd sending nearly 200 of its music lovers to the concert and Fergus Falls nearly as many. A chartered bus brought one load of 20 from Fergus Falls. There were others from Northhome, 150 miles north, a car load from Ortonville north, a car load from Ortonville and Morris as far south, and one woman from White Rock, S. D., nearly 250 miles southwest of

Not since the first concert of the Minneapolis Symphony orchestra under the direction of Eugene Ormandy, now of the Philadelphia Symphony, has such an ovation been given a star in Wadena. The concert pleased the audience but even greater was the appreciation of Galli-Curci and her husband, Mr. Samuels. They said the audience

was as appreciative as any before which she has appeared in her many years on the stage. Not even an appearance before crowned heads of Europe gave her more genuine pleasure, she said.

#### Many Encores Given

Encore after encore was given by Madame Galli-Curci as the crowd applauded her. As great an ovation was given Mr. Samuels after his piano solos following the intermission.

A huge bouquet was brought to the prima donna by little Judy Davis, who shared in the ovation.

Galli-Curci came to Wadena Tuesday noon, following a concert the previous night at Hibbing, where nearly 1,500 heard her. Her only other appearance in Minnesota was at Rochester last week.

#### Program Is Varied

There was one thing that impressed the audience and especially those who had heard Galli-Curci previous to her operation for a goitre a few years ago and that was the quality of her voice was as great

Her program included: Pastorale by Veracini; Chi Vuoi La Zingarella by Paisiello; Caro mio ben by Gior-dani; I've Been Roaming by Horn; Roses d'Hiver by Fontenailles; Il Bacio by Arditi; D'une Prison by Hahn; Carnival by Fourdrain; Piano, Piano, from "Der Freischutz" by Weber; Sylvelin by Sinding; My Shadow by Samuels; Vale by Russell; Who'll Buy My Lavender by German and the Jewel Song from "Faust" by Gounod.

Mr. Samuels played Minuetto by Schubert, Reverie and Golliwogg's Cake-walk, both by Debussy.

Calli-Curci and Mr. Samuels left a few hours after the concert for Eugene, Ore., where their next re-cital will be played at the University of Oregon.—Pioneer Journal, Oct. 21, 1937.

#### EXCERPTS FROM CRITIQUES OF SOME OTHER CITIES:

#### SEATTLE

audience home happy. Homer Samuels offered deft accompaniments and pleased in solo numbers.—Los Angeles Times, Nov. 3, 1937.

"A new and interesting Galli-Curci drew a large audience to the Moore Theatre . . . She sang gorgeously; her tones were tender, caressing, true as a precision instrument and her lyric is better today than ever before . . . was given six or seven encores on her third group." Seattle Post-Intelligencer, Oct. 5, 1937

#### ROCHESTER

Continuous and persistent applause marked Rochester's reception of Mme. Galli-Curci. . . . Variety was everywhere in the concert. . . . Feeling and facial expression lent individuality to each number. The lilt in her singing is as much a part of her personality, as her dainty, springing walk .- Post-Bulletin, Oct.

#### VICTORIA

"Galli-Curci as great today as when she was at the zenith of her fame . . . Amazed everyone by the beauty, flexibility and strength of her voice . . . Has a depth and warmth in the middle register not heard before . . . Galli-Curci is restored to us as the great diva affectionately remembered by all."

Victoria Daily Colonist, Oct. 2, 1937

#### WINNIPEG

Galli-Curci delights audience in recital on comeback tour. Winnipeg welcomed back Galli-Curci Tuesday night. It was the same Galli-Curci, asparkle with jewels and with flash-ing smile, who with evident delight in all that she did, responded with encore after encore. It was plain that singing to her was great fun, and she wanted it to be great fun for her listeners too.—Winnipeg Free Press, Oct. 13, 1937.

SEASON 1938-39 NOW BOOKING: - Special fees available for enroute cities with limited capacity buildings.

# COLSCHMANN



#### PIANIST

"A magician and a poet." . . . La Liberté, Paris

"Dazzling virtuosity. A supreme artist." . Paris-Soir

"One of the very greatest pianists of his generation." Le Soir, Brussels

"A constant source of delight."

Evening Citizen, Glasgow

"His technique is simply admirable, his style perfect."

News, Edinburgh

- BORIS GOLSCHMANN comes to this country for the first time next season.
- HIS AMERICAN DEBUT is as soloist with the St. Louis Symphony on his birthday, November 25, 1938, his brother Vladimir conducting.
- BORN IN PARIS in 1906, Boris Golschmann studied piano with Isidor Philipp, was graduated from the Conservatoire at 17 with a First Prize.
- A BRILLIANT CAREER ABROAD has taken him all through France and the major cities of Europe.
- HIS FIRST AMERICAN TOUR will end February 1, 1939. His engagements will include appearances with important orchestras, outstanding concert courses.

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artist more ideally personified than in the striking figure
of IGOR GORIN!

N outstanding success at the Hollywood Bowl, where he appeared with the Los Angeles Philharmonic before a capacity audience. The past two years featured soloist on a nationally sponsored network program . . . The only artist asked to sing three times in one season with Grace Moore . . . Now winning thrilling success on his first coast to coast concert tour, this brilliant baritone is achieving stardom in an almost vertical ascent . . . GORIN unquestionably rates a 1938-39 concert "must."

## PUBLIC AND PRESS Acclaim Gorin on Current Coast to Coast Tour!

"Igor Gorin, whose high baritone voice is of velvety texture, was warmly received. He sang beautifully and revealed impressively the full measure of his vocal powers. His interpretation of the famed buffo aria 'Largo al factotum' drew ecstatic applause, and he sang it a second time."

SEATTLE TIMES, December 16, 1937. (Soloist with Seattle Symphony) "The enthusiasm of the audience knew no bounds. Time after time was the singer recalled. Igor Gorin has the faculty of being able to send his magnetic personality over the footlights to grip his audience... fine artistic conception, coupled with a splendid sense of humor..."

VANCOUVER SUN, January 17, 1938. "Unique vocal equipment, conspicuously fine musicianship . . . sensation of the concert stage . . . Accorded tumultuous reception . . . success of this first concert won for the committee all manner of compliments and congratulations. . . . His technique was brilliant . . . brought a deft and daring skill into his impersonations."

VICTORIA DAILY COLONIST,

RIA DAILY COLONIST, January 18, 1938. "A beautifully brilliant performance . . . finished with thunderous applause . . . not only a great singer, but a great actor. His enunciation and phrasing were superb. His handling of the lieder songs in the German group was masterful—a true sign of the great singer."

BUTTE MONTANA STANDARD, January 29, 1938. "Gorin's lovely warm lyric baritone has an unusually high range . . . this young singer of radio and concert fame revealed his flair for the dramatic, a fine temperament and a liking for songs of the heart. And at his final appearance of the evening he had won nothing less than a triumph.

CLEVELAND NEWS, February 9, 1938.

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HAENSEL & JONES
113 West 57th Street, N. Y.

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Personal Representative:
PATRICIA G. ARONS

G. Schirmer Publications
Victor Red Seal Records

#### IN HER COLORFUL AND ALLURING DANCES OF SPAIN

#### SOUTH AMERICA

(First tour there-June-September, 1937)

- Cola -

"Carola Goya revealed herself to be a dancer of grace, agility and elegance. Her interpretations are stylizations developed from the figures and moods of the typical Spanish dance. For each of her dances the artist wore a different costume of supreme good taste that accentuated the plastique-decorative interest of the interpretations.

-Buenos Aires La Prensa.

#### EUROPE

"Until one has seen Carola Goya he cannot know what a thing of beauty and joy Spanish dancing can be."

-London Observer.

"Carola Goya's dances are of extraordinary beauty, color and rhythm, and in the finest spirit of the traditional Spanish dance."

-Madrid La Libertad.

#### NORTH AMERICA

"Year by year Carola Goya has grown in craftsmanship and smoothness of presentation until she has attained a maturity in her chosen art which leaves little room for comment. She can easily outdance the majority of Spaniards who come to these parts and her castanet playing is equally superior."

-John Martin, New York Times.

Audiences in every state in the Union and Canada from coast-to-coast have delighted in Goya's vivid dancing.

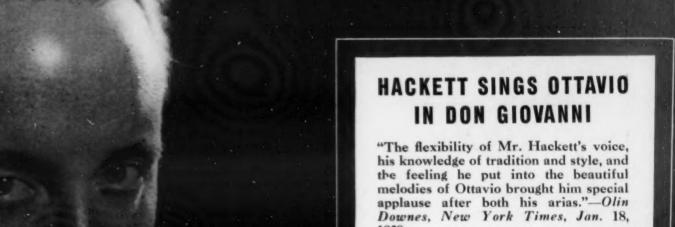
#### Now Booking Season 1938-39

Management: HAENSEL & JONES

113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System





"Mr. Hackett acquitted himself with honors—polished style, artistic finesse. His delivery of 'Il mio tesoro' was a piece of masterly execution not only for the sensitiveness and the feeling he put into it, but also for the impressive manner in which he sang the long roulade—in one breath, if you please."—New York World Telegram, Jan. 18, 1938.

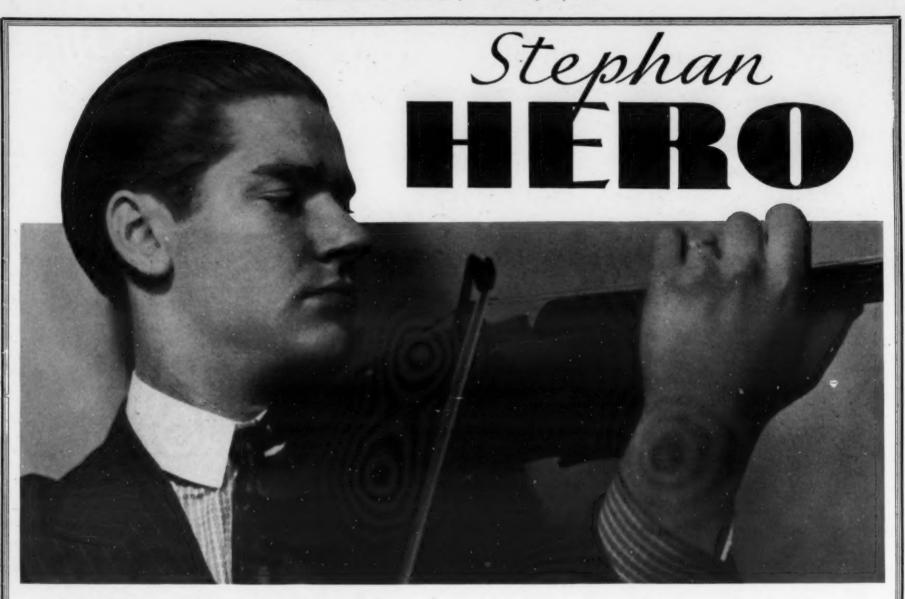
## CHARLES HACKETT

Leading Tenor-Metropolitan Opera

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division Columbia Concerts Corporation of Columbia Broadcasting System Inc.

113 West 57th Street, New York, N. Y.



with Everything ...

- TONE—"A tone to win public friendship."

  —Rochester Democrat and Chronicle
- TECHNIQUE—"Surmounts all technical difficulties with the utmost ease."

  —Chicago American
- ARTISTRY—"Brilliant . . . Has that intangible quality which separates the inspired artist from the merely extraordinarily competent...Brilliant."

  —Toronto Evening Telegram

From January 1, 1937 to January 1, 1938-STEPHAN HERO was soloist with 7 Orchestras-

Chicago Symphony—Rochester Civic Orchestra—Philadelphia Orchestra at Robin Hood Dell
—Toronto Promenade Symphony—Rochester Philharmonic in White Plains—
National Orchestral Association at Carnegie Hall—Montreal Symphony

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division: Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street

New York City

Baldwin Piano

## MARCEL HUBERT

GREAT FRENCH CELLIST



New York Recital

TOWN HALL

January 14, 1938

"'French' and 'elegant' are two words whose association has come to have little meaning as description of a musician, but they were eminently applicable to the recital given by Marcel Hubert. Both in his approach to the instrument and to the music he played, Hubert's performances were saturated with a kind of finesse and sensitivity that could not be consciously acquired, that must be a reflection of a racial characteristic. His playing of the G major suite (unaccompanied) of Bach was remarkably fine grained, undeviating in its artistry. One could not quibble with his superb accomplishment of the ideal before him. His extraordinary equipment was most thoroughly revealed in the set of variations which Beethoven wrote on the 'Bei Maennern' aria from Mozart's 'Zauberfloete'. There are few cellists who command a tone of his flexibility and suavity, whose technical certainty and assurance permit them to dispense with portamenti to the extent that Hubert does. Each of the variations was charmingly played, with such mechanical matters as staccati and detached bowing under exemplary control."

-Irving Kolodin, New York Sun, Jan. 15, 1938.

Photo: Maria Horwitz

"Hubert is already known here as an accomplished artist, and his performance in this recital, as before, disclosed thorough technical skill. His tone was substantial in volume and warm in quality. His interpretation showed taste and musicianship."

-Francis D. Perkins, N. Y. Herald Tribune, Jan. 15, 1938. "Hubert's performance was marked by ample technic, broad tone and sensitive phrasing in legato. He gave a spirited account of Boccherini's A major sonata and in the seven sections of Bach's G major suite for unaccompanied 'cello he showed good style and variety of color. Beethoven's Seven Variations on a Theme from Mozart's 'Magic Flute' also earned a vigorous and technically impressive performance."

-L. B., New York World-Telegram, Jan. 15, 1938.

Hubert played with an exceptionally smooth, mellifluous tone, good taste and intelligence. He has agile and accurate fingers but most important of all he has a great deal of spontaneous musical feeling. He is already a musician of solid accomplishments. The audience was large and cordial."

-E. D., New York Post, Jan. 15, 1938.

Management: Haensel & Jones, 113 West 57th St., New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

#### **OPERA**

3 seasons with the Metropolitan where he has sung:

Tristan (Kurwenal)

Carmen (Escamillo)

Samson et Delila (High Priest)

Lohengrin (Telramund)

Tannhauser (Wolfram)

Meistersinger (Kothner)

Gianni Schicchi (Title role)

Rheingold (Donner)

Clandestine Marriage (Count Robinson)

Madama Butterfly (Sharpless)

Gotterdammerung (Gunther)

Fidelio (Don Fernando)

CHICAGO CITY OPERA COMPANY

SAN FRANCISCO OPERA
COMPANY

LOS ANGELES

**OPERA** 

COMPANY

## UEHN

LEADING BARITONE

Metropolitan Opera Association

NOW BOOKING SEASON 1938-39

In three seasons with the Metrupolitan Opera Association, Julius Huehn, outstanding young American baritone, has won himself a place among the foremost artists of that famed institution. Equal success has been his in concert; his achievements in this field including his brilliant appearances with the New York Philharmonic-Symphony Orchestra (7 times), the Philadelphia Orchestra (17 times), the Boston Symphony Orchestra (7 times), the Cleveland Orchestra (8 times), the Detroit Symphony Orchestra.

At the major Festivals, such as the Worcester Festival, the
Bethlehem Bach Festival, Ann Arbor May Festival, Cincinnati
Biennial May Festival, the Evanston Festival, Huehn has
been acclaimed, as he has in recital from coast-to-coast in the
United States and Canada. Radio audiences have heard him on the
Ford Sunday Evening Hour and other leading programs, besides the
broadcasts of the New York Philharmonic-Symphony Orchestra and the
Metropolitan opera. This imposing record of achievement stamps Julius Huehn
as "one of the greatest singers of America's younger generation of vocalists."

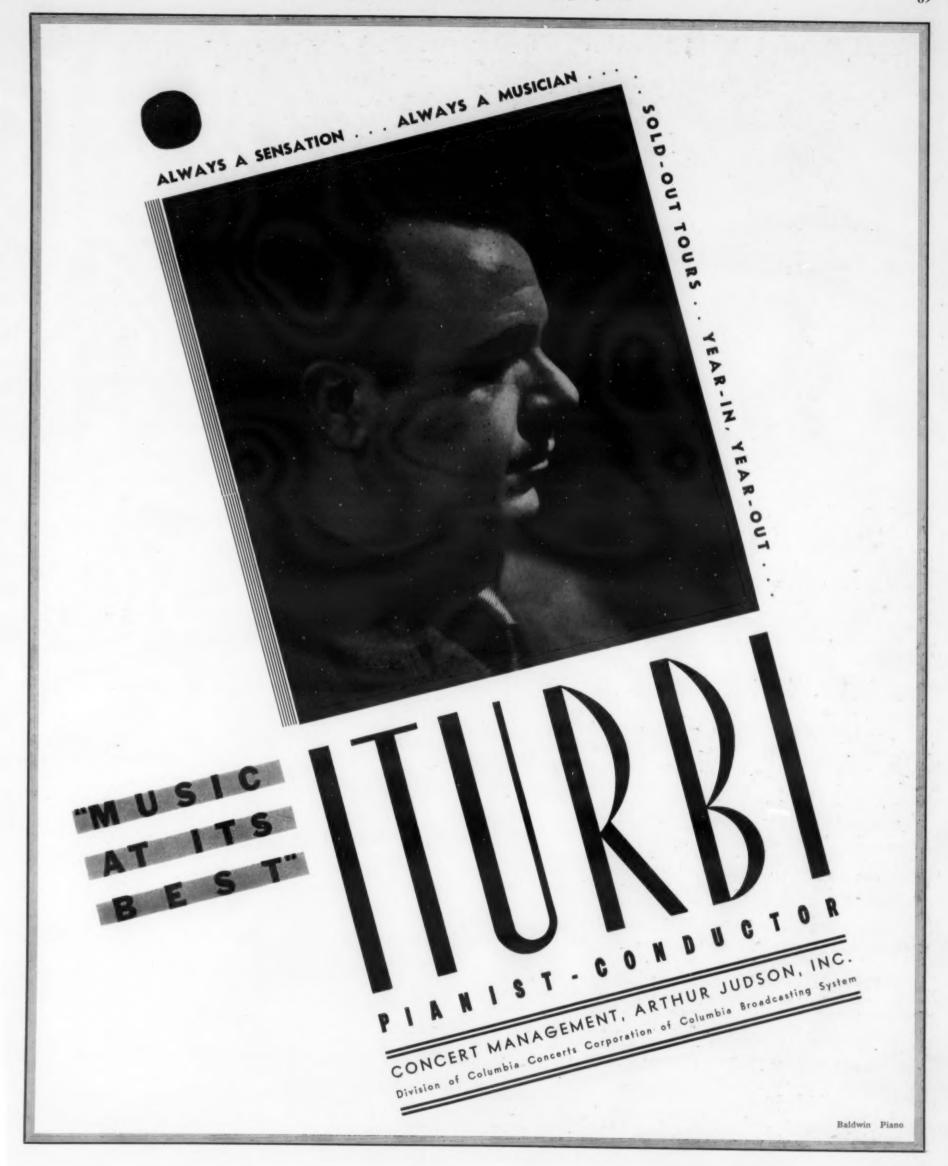
JULIUS

MANAGEMENT:

HAENSEL & JONES

113 West 57th Street, New York

Division: Columbia Concerts Corporation
of Columbia Broadcasting System



#### SHE LIVES UP TO A FAMOUS NAME



## Amparo TURBI S PANISH PLANIST

- May 2, 1937 Amparo Iturbi makes her American debut on the air, giving a "sparkling performance" of the Haydn Concerto over the Columbia network.
- May 24, 1937 Amparo Iturbi makes her concert debut in Detroit. Wrote Russell McLaughlin in the Detroit News:
  "Does not need to hang on to her brother's coat-tails for she clearly belongs in the top flight
  of pianists of her sex." And the Detroit Free Press: "A figure to be reckoned with in the American
  musical world."
- June 29, 1937 Soloist with the Philadelphia Orchestra at Robin Hood Dell. Philadelphia agreed with the critic of the Inquirer: "Proved herself worthy of her name in her interpretation of the Schumann Concerto."
- July 7, 1937 12,000 hear Amparo Iturbi with the Philharmonic-Symphony at New York's Stadium Concerts. William G. King wrote in the Sun: "Miss Iturbi demonstrated most convincingly that José is not the only first-rate pianist in the Iturbi family. Has a musical mind of her own. A platform personality that 'gets over' with an audience in amazing fashion."
- September Soloist with the Toronto Promenade Symphony. "Her first few bars," stated the Toronto Daily Star, 2, 1937 "showed how beautiful piano tone can be. Her rhythmic control was perfect; her phrasing exquisite."
- November Soloist with the Chicago Symphony Orchestra. Chicago critics agreed with Eastern colleagues: 9, 1937 "A performance which established her as a great personality in her own right."
- December Soloist with the New York Philharmonic-Symphony in the Beethoven Piano Concerto in G major. The 23 and 24, 1937 Herald Tribune reported "she again impressed her hearers as a highly accomplished artist."
- February New York Recital, Carnegie Hall. Herald Tribune: "Tonal sonority and color... Technical skill and authority... Mastery and clarity of style."

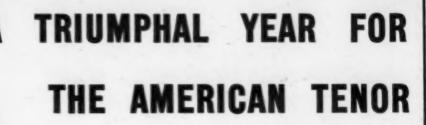
#### AMPARO ITURBI WILL LEND NEW LUSTRE TO YOUR CONCERT COURSE

Write:

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System

Baldwin Piano



FREDERICK

## JAGEL

OPERA · CONCERT · RADIO



#### **NEW YORK**

Celebrating his tenth year as leading tenor of the Metropolitan Opera Association where he has sung in "Aida," "Faust," "Rigoletto," "Lakme," "Trovatore," "Lucia," etc.

#### CHICAGO

With the Chicago City Opera Company.

#### HOLLYWOOD BOWL

In "Madame Butterfly"

"His is finished artistry and when he was on the stage, he dominated."

—Isabel Morse Jones, Los Angeles Times, August 26, 1937

In All-Wagner Program

"Frederick Jagel was an ideal Siegmund, and touched every note with a tone that was traditionally Wagner."

—Carl Bronson, Los Angeles Herald & Express, September 4, 1937

"Jagel's magnificent voice was particularly effective in the great Bowl."—Los Angeles Examiner

#### THROUGH THE COUNTRY

In Concert Tour, As Soloist with the foremost orchestras, In Radio Engagements, In Festival Per-

#### CONCERT MANAGEMENT ARTHUR JUDSON, INC.

113 West 57th Street, New York City Division: Columbia Concerts Corporation of Columbia Broadcasting System

VICTOR RECORDS



Photo by Valente





HELEN JEPSON'S first "Traviata" anywhere represented a notable increase in maturity. new mastery in the shaping of her materials. Her voice has an easier utterance and a more pronounced personality than it did in her previous two seasons here. . . . She gave to the merciless aria of the first act a note of fewer-ishness, and she did it by means of style, not merely by color of tone or histrionics.

"LA TRAVIATA"

Chicago Daily News, Nov. 9, 1937

Last night was one of the most exciting I have had in an opera house in seasons, because it convinced me that in Helen Jepson we have recovered some of the vital magic that was Mary Garden and some of the exquisite warmth that was Lucrezia Bori. Miss Jepson is a beautiful woman whose operatic development has been phenomenal.

Journal of Commerce, Nov. 9, 1937

Helen Jepson reaffirmed her glory as an opera star of the first magnitude last night. Her stunning performance was greeted with lusty applause. Miss Jepson triumphed in the exquisite revelation of her superb vocal art. The upper register of her voice is comparable to a violin tone in its purity, and the lower register is like a viola in its warmth and richness.

Herald & Examiner, Nov. 9, 1937

#### "LOVE OF THREE KINGS"

MUZIO has passed away, Bori has retired, Garden is all for Hollywood, yet the and of opera still has a Fiora. Helen Jepson has acquired the role and in the Chicago Opera revival of it after a decade, she showed it to be one of her best. Miss Jepson's great contribution to the rale of Fiora is to have drenched it with the mysterious and legendary. . . . This is the most artistic thing she has yet done.

Chicago Daily News, Nov. 16, 1937



Many have essayed the role of Fiora here, Garden, Muzio, Bori and others, but none has sung it with such a wealth of silvery tone, so much pathos and poetic insight as did Helen Jepson last might, and she will become the greatest of all Fioras.

Chicago American, Nov. 16, 1937

Helen Jepson scored in a gorgeous revival of "The Love of Three Kings." It was opera in the grand manner. . . . Miss Jepson is feeling her way, intuitively and subtly, touching magic in the dusk. It was difficult to remember that this was her first time as Fiora, so hauntingly right is her touch, so exquisitely pictorial her line.

Journal of Commerce, Nov. 16, 1937

#### CERT

Her voice is a clear, lyric soprano of pleasing quality, her tone production is true and spontaneous. She sings with sincerity and animation. Her concert was a popular success and salvos of applause were hers at the close

Indianapolis Star, Oct. 19, 1937

The thrill of hearing a glorious voice was experienced by a capacity audience when Miss Jepson carried her audience to heights and depths of emotion in her varied and delightful program.

Montgomery Journal, Oct. 22, 1937

Helen Jepson had the audience eat out of her hand last night . . . once more she showed the Cincinnati musical public that she is a genuinely accomplished singer. incinnati Enquirer, Oct. 25, 1937 Everything about Helen Jepson is resplendent. Her appearance, her voice, her manner-all combined to dazzle and enrapture the listeners. Nature certainly lavished her gifts on this singer. As if it were not enough that she was a radiantly beautiful woman with a splendid voice and personal charms, nature added the gifts of sparkling humor, dramatic temperament and unlimited vitality.

Minneapolis Journal, Dec. 7, 1937

Miss Jepson packed plenty of diversity into her program. Where musical intelligence was required, she rose to the occasion superbly. Clarity of conception was never absent and her feeling for the subtleties of nuance was one of the delights of the evening.

Winnipeg (Canada) Evening Tribune, Dec. 4, 1937



Division: Columbia Concerts Corporation of Columbia Broadcasting System

### "One of the most distinguished violinists of our time"

Winthrop Sargeant (Music Editor, "Time")

## Joseph KNITZER



#### SOLOIST

Philadelphia Orchestra 4 appearances with Stokowski and Iturbi

Detroit Symphony two appearances

Dayton Symphony
Ann Arbor Festival
Worcester Festival
Ford Symphony Hour
Magic Key Program
Kraft Radio Hour

"NOT SINCE KREISLER HAVE WE ENJOYED SUCH A BRILLIANT PERFORMANCE"

Triumphant transcontinental tour: October, 1937 to February, 1938

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System.

## THE TENOR SENSATION OF TWO CONTINENTS

CHARLES

K

U

L



Metropolitan Opera Association San Francisco Opera Vienna Opera

ra Association Covent Garden Florence Festival Berlin State Opera Salzburg Music Festival

### Concert

Coast to Coast Tour 1937-1938 Soloist with:

New York Philharmonic Orchestra Philadelphia Orchestra Minneapolis Symphony Los Angeles Philharmonic St. Louis Symphony Vienna Philharmonic

### Radio

Palmolive Beauty Box (Starring 30 consecutive weeks)
Metropolitan Opera Broadcasts
Maxwell House Showboat (Guest Star)
Firestone (Guest Star)
Ford (Guest Star)
Lucky Strike Hit Parade (Guest Star)

### Screen

"The Goldwyn Follies"
"La Paloma"—AFA Production
"The Sun Rises"—AFA Production

METROPOLITAN OPERA ASSOCIATION

M

A

N

Now Booking for 1938-1939 Season

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Division of Columbia Concerts Corporation of Columbia Broadcasting System

Columbia Records



### • "An amazing new star. Astounded the audience with a performance that would have earned the acclaim of an artist twice his years. Polished off the Mozart with the nonchalance of a Hofmann, leaving the audience wondering whether it wasn't all done with mirrors."

Edwin Schloss, Record

- "Under formidable auspices he displayed amazing self-assurance and extraordinary command of his instrument in playing a most exacting composition—the Mozart Concerto in D minor. Exceptionally gifted. Intuitively a musician."

  Henry Pleasants, Bulletin
- "Remarkable talent."

S. L. Laciar, Public Ledger

### Soloist with New York Philharmonic-Symphony November 22, 1937

"The audience stormed applause, the critics went home to praise unreservedly an outstanding young wonder."

Time (Newsmagazine)

"Played with an ease and musicianship which astonished those oldsters in the audience who remembered the debut of another boy prodigy named Josef Hofmann. . . . Master Julius was entitled to his success. His fingers are fleet, his conceptions clear and intelligent, he has a musicianly feeling for the contour and rhythm of a phrase."

Lawrence Gilman, Herald Tribune

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
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# Julius Catchen Extraordinary

11 YEAR OLD PIANIST

Soloist

with the Philadelphia Orchestra October 21 and 22, 1937



with Conductor Eugene Ormandy of the Philadelphia Orchestra



with Conductor John Barbirolli of the New York Philharmonic-Symphony

First American Tour of the World Famous Dancer

in Dances of Many Lands

Acclaimed in racial and character dances in 34 countries. 23 consecutive performances within 6 weeks in London, England. More than 100 performances in Australia and New Zealand. Over 200 performances in India, Java, China, Philippines, Japan. In the Eastern Theatre, the first Occidental acclaimed by the native public and native professional dancers as a true exponent of their own dances. Since her debut in 1928, La Meri has repeatedly appeared in most of the centers of Continental Europe and South America.





JAVA







HAWAII



MOROCCO



THE ARGENTINE

### SENSATIONAL NEW YORK DEBUT December 12, 1937

PROGRAM—American Tour

- 1. a. JAVA- (Court Dance) b. MOROCCO (Dance of the Cafes) c. JAPAN - (Mask Dance)
- 2. SPAINa. Allegrias (Gypsy)
  b. Granados (Dance No. 6)
  c. Asturiana (Peasant Dance)
- CHARACTER DANCESa. Adoration of the Virgin b. The Doll
- 4. a. THE ARGENTINE-(Gaucho) b. CUBA— (Rumba)
  c. MEXICO— (Jarabe Tapatio)
- 5. a. HAWAII— (Hula Dance) b. PHILIPPINES-(Tinikling)

Racial dances, costumes and music absolutely authentic.

Additional programs furnished upon request.

Opinion of the World Press

NEW YORK: A choreographic world tour. ... A program of great richness and variety ... excellent entertainment. The costumes are beautiful without exception. (N. Y. Times) (John Martin)

LONDON: La Meri is not a woman but twenty. A truly great artist. (Sunday Chronicle)
PARIS: La Meri is the most eclectic dancer of the world.

(L'Illustration)
ROME: Here is a dancer that can really be called Excep-

ROME: Here is a dencer that tional. (La Tribuna)
BERLIN: Each dance is a great manifestation of art and a perfect personification of the role. (N. K. Tageblatt)
VIENNA: Her excellent technique, her mimicry and her interpretative art respond to whatsoever exigency.

(Neues Wiener Tageblatt)

STOCKHOLM: Strong personality and magnificent mimicry.
(Stockholm's Tidningen)

MELBOURNE: La Meri provides unique entertainment. (The Herald)
CALCUTTA: The genius of La Meri will be difficult to wipe

CALCUTTA: The genius of La Meri will be difficult to wipe from one's memory. (Amaritza Bazar Patrica)

BOMBAY: La Meri's "Lasyanatana" brought the East Indians in the house to their feet. (Times of India)

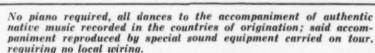
BATAVIA: One could scarcely choose which to admire most; her fantasy, her mimicry or her stupendous technique. (De Java Bode)

HONG-KONG: Lovely, exciting, exotic La Meri has Hong-Kong at her feet. (Hong-Kong Telegraph)

TOKYO: La Meri has a creative artist's inborn genius to submerge into racial mysteries. (Tokyo Nichi-Nichi)

BUENO AIRES: Potent imagination and fine temperament. (La Argentina)

SAN PAULO: The most interesting dancer that has visited Brezil. (O Estado de San Paulo)



Also carried on tour: cyclorama, ground cloth and complete electrical equipment.

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THE PHILIPPINES



MEXICO



ADORATION OF THE VIRGIN



SPAIN



JAPAN



THE DOLL



# LOTTE H M

### "The World's Greatest Singing Actress"

New York Times—November 11, 1937
"Few artists before the public today equal Lotte Lehmann in warmth and feeling and the capacity to communicate emotion to an audience."

St. Louis Post-Dispatch-October 23, 1937.

"The perfection of Mme. Lehmann's style was a phenomenon that never ceased to be an object of wonder, so definitive and immaculate was her phrasing and so precise her timing, her dynamics and her accents."

Cleveland News-December 4, 1937

"Lotte Lehmann brought warmth, insight and fine artistry to her singing of German lieder at Music Hall last night. . . . Her personal charm, her sense of humor and her mastery of dramatics had their part in her success—a success which became virtually a triumph, so stirred were her hearers."

New York World-Telegram—November 11, 1937.

"The sort of singing that futilizes discussion kept a Town Hall audience bubbling over with excitement last night when Lotte Lehmann, the Metropolitan Opera soprano, opened the new Endowment Series with a Liederabend which will linger long in the memories of those present. . . The woman was positively superb last night. She immersed herself in everything she did. Every shifting mood was spun with conviction. Phrasing, intonation, breath support, all these things were indissolubly welded with feeling and communicative insight in her interpretations."

Springfield Morning Union—November 5, 1937.

"One did not need to know the language to respond to the singing of this mistress of interpretation. Every mood, every nuance was conveyed through skillfully colored tones, a lift of the eyebrow or arch smile."

### Now Booking—For Season 1938-39

Management: METROPOLITAN MUSICAL BUREAU, Inc., 113 WEST 57th STREET, NEW YORK

Division of Columbia Concerts Corporation of Columbia Broadcasting System RCA VICTOR RECORDS

## SENSATIONAL YOUNG AMERICAN PIANIST

# Engene III 51



### Soloist in One Season with 6 Orchestras

Playing such contrasting Concerti as Second and Third Beethoven Piano Concerti Liszt E flat Concerto Ravel Concerto and Schumann Concerto

### HARRISBURG SYMPHONY

October 18, 1937

### SEALTEST ORCHESTRA

(Members of the New York Philharmonic-Symphony) October 24, 1937 Winner of \$500 Prize of first cycle in Rising Musical Star Radio Series broadcast every Sunday night over NBC

### DETROIT SYMPHONY

November 12, 1937 (in Saginaw) January 15, 1938 (in Detroit)

### CHICAGO SYMPHONY

February 17 and 18, 1938

### NEW YORK PHILHARMONIC-SYMPHONY

March 14, 1938 (in Providence) April 23 and 24, 1938 (at Carnegie Hall)

### PHILADELPHIA ORCHESTRA

March 25, 26 and 29, 1938

### TRI-CITY SYMPHONY

April 3, 1938

### CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System

(Steinway Piano)

## FRITZ MAHI

Distinguished Young Conductor Scores in Opera, Concert and Radio

### OPERA

"The success of 'Tristan and Isolde' was largely due to the splendid work of Fritz Mahler. . . . Mr. Mahler's conducting was a revelation. It is to be hoped that he will have frequent appearances here next season."

S. L. Laciar, Philadelphia Public Ledger, May 15, 1937

"Prize find is Fritz Mahler, the versatile young conductor of 'Faust'.... Take a look at Mr. Mahler next time he conducts. He's Something."

Robert A. Simon, New Yorker, September 25, 1937

"First honors in the production of 'Carmen' should go to Fritz Mahler, the conductor, who had trained the orchestra and chorus in record time with amazing results for the number of rehearsals held."

Lily May Caldwell, Birmingham Age-Herald, Sept. 22, 1937



### FRITZ MAHLER

has conducted Symphony Orchestras in

BERLIN BUDAPEST COPENHAGEN DRESDEN

STOCKHOLM VIENNA WARSAW WIESBADEN

MUNICH

### SYMPHONY CONCERT

LONDON

"Bridgeport Symphony Orchestra Scores Hit — Fritz Mahler Gives Superb Performance Conducting Concert. (Headline)

"Fritz Mahler, slated to be a five-star conductor of the next decade, conductor of operas and orchestras in Europe and America, led the Bridgeport Symphony Orchestra last night in a top-notch performance.

Susan Breul, Bridgeport Telegram, December 30, 1937

### RADIO

(Conducting the Columbia Symphony Orchestra in a coast-to-coast broadcast over the Columbia Broadcasting System)

"Fritz Mahler's symphonic orchestra gave us a concert that must have delighted every Mozart lover."

Ben Gross, New York Daily News, September 3, 1937



for Opera - Concert - Radio

113 West 57th Street

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division: Columbia Concerts Corporation of Columbia Broadcasting System

New York, N. Y.



## **ASTOUNDS NEW YORK DEBUT**

New 10-Year-Old Pianist Protegé of José Iturbi Holds Packed Auditorium Spell-bound and Moves Critics to Eulogies

"Brilliant Technique" "Fine Musicianship" "Terrific Personality"

### "PETER PAUL LOYANICH WINS TRIBUTE FROM AUDIENCE AT DEBUT RECITAL HERE"

JOURNAL AND AMERICAN "Achieved an immediate success. Young Loyanich, a charming lad with an irresistible personality, greeted his audience with a rare smile, seated himself at the instrument with repose and began a program of mature calibre. For his opening number he chose Bach's difficult Chaconne, which he performed glibly and with remarkable comnumber he chose Bach's difficult Chaconne, which he performed glibly and with remarkable command of technique for a musician of his age and experience, negotiating its intricacies with no sign of effort. A test for interpretation was in Beethoven's F minor Sonata, a test the boy met with refinement and charm, particularly in the slow movement which reflected certain emotional qualities, in miniature."—Jan. 30, 1938.

NEW YORK HERALD-TRIBUNE NEW YORK HERALD-TRIBUNE
"Gives his first recital in New York before a
large and interested audience in a program that
was exacting... In the Chaconne, he set forth
fortissimi of considerable sonority, in the
Beethoven sonata, he played with clarity and
accuracy; he was at his best in the Mendelssohn
Fantasy. Technical fluency... continuous singing quality of tone flowibility of the hothers. Fantasy. Technical fluency . . . continuous singing quality of tone, flexibility of rhythm and expressive warmth . . . hearers gave him an enthusiastic reception."—Jan. 39, 1938. WORLD-TELEGRAM

"In a taxing program this handsome boy, whose stage deportment is one of his chief charms, showed himself to be a musician of extremely

"Not enly did he disclose a very respectable technique, but his phrasing had something more than teaching could give—sensitiveness and under-

standing.
"These matters were easily recognizable in his playing of a list of numbers that included an arrangement by Alexander Siloti of the Bach Chaconne, the first Beethoven sonata, the Mendelssohn Fantasy in F sharp minor, the Chopin Ballade in F major and other works by Arensky, Alabieff and Lecuona.
"A highly enthusiastic audience attended."—Jan. 20, 1928

### NEW YORK POST

"At the Town Hall on Saturday afternoon, Master Peter Paul Loyanich, a ten-year-old prodigy of the piano, made his debut before an admiring audience . . . the little boy showed remarkable technical skill, a fine tone and a musical intelligence greatly beyond his years."—Jan. 31, 1938.

New York Times (Headline), Jan. 39, 1938.

### NEW YORK TIMES

"Extraordinary pianistic gifts . . . his accomplishments were so striking that the wildly enthusiastic audience paid him the rare tribute of remaining seated en masse until he came forward with encores. . . . Remarkable was their technical perfection, their singing tone, most sensitively manipulated in the application of color, and their life and brilliance. The thrills, both single and interlocked, of the Liszt, the fleet arabesques of the Arensky, and the octaves of the Lecuona may be singled out as among the amazing feats of bravura these display-pieces exhibited. Master Loyanich's readings here would have done credit to a veteran."—Jan. 30, 1938.

### NEW YORK SUN

Peter Paul was very much the virtuoso . about the business of the afternoon with ease and assurance . . . his playing was exceptional in its technical grasp and security. An absorbed audience applauded the boy with much fervor."

—Jan. 31, 1938.

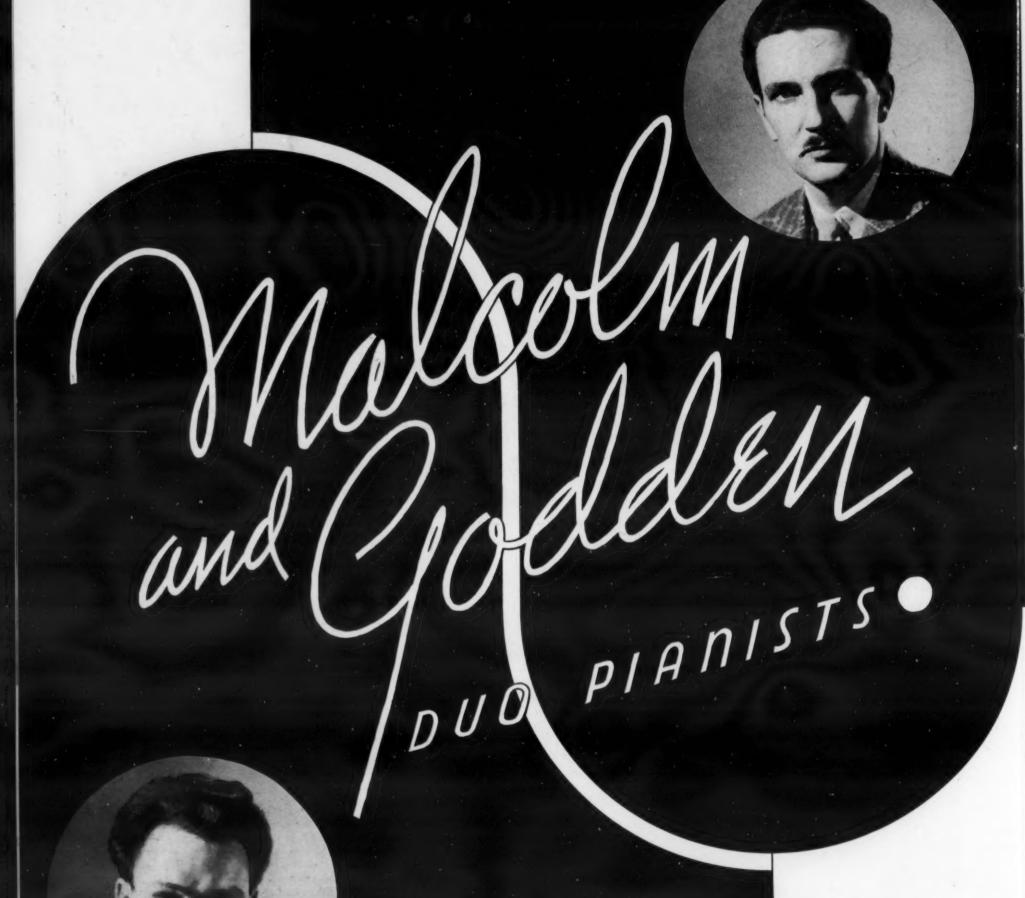
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# HELEN MARSHALL

## Soprano

"A voice of exquisite timbre with a background of superb musicianship . . ."

CONCERT RADIO

**OPERA FESTIVALS** 

PITTS SANBORN -"The initial performance of Una Voce was noteworthy for the singing of Una Voce Marshall."

Was noteworthy Helen Marshall."

Poco Fa by Helen Marshall." N. Y. TIMES - "Miss Marshall revealed a fine. N. Y. TIMES—"Miss Marshall revealed a fine, unusual com-true coloratura voice and an unusual com-mand of style." SAN DIEGO TRIBUNE "Hailed in critical ... "Hailed in critical ... The warmth, color make, sensation. The warmth, voice make, sensation. Marshall's voice make, sensation. Marshall's voice make, and fidelity of the radio season. The sensation of the radio season. HENDERSON, THE SUN—"Miss Marshall who Helen Helen title role deserves special mention Helen had the title singing of the Rossini air. Had the fine singing soprano with accomplish for her fine a high soprano with accomplish Marshall is a high soprano florid song."

Marshall is a domain of florid song."

Marshall is a domain of florid song." DAILY NEWS - "The high spot last night was beautifully the music of Puccini's La Marshall."

Helen Marshall."

HELEN MARSHALL'S PAST

PERFORMANCES

FESTIVALS: Worcester, Mass. Pittsburg, Kansas.

LE CANADA—"Miss Marshall's good tastery mastery affirm mastery and fine sense of values plus a firm mastery soon to and fine sense that she will return soon to made one hope that of good music."

delight the followers of good music."

SOLOIST: N. Y. Oratorio Society, N. Y. Banks Glee Club, Maganini Chamber Symphony.

RADIO: Primadonna for Swift & Co. for two seasons 1934–1936. Soloist for American Radiator program—63 con-secutive weeks, Oct. 1936 to Jan. 1938.

SPRING ENGAGEMENTS: Concert National Federation of Women's Clubs Convention.

Concert to open Tri-State Rotarian Convention.

Now Booking for Season 1938-1939

Concert Management: ARTHUR JUDSON, Inc.

DIVISION OF COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

# ERNEST MCCHESNEY

### American Tenor

"His voice is of pleasing volume and timbre in all registers, infused with dramatic quality."

Philadelphia Inquirer

"Endowed with a fine, ringing voice, McChesney uses it with freedom and artistry."

Washington Evening Star

"Ernest McChesney displayed a fine, manly voice; his aria was one of the high spots of the afternoon."

Pittsburgh Sun-Telegraph

"McChesney established a high standard of vocal excellence that included remarkable breath control, firm moulding of the melodic phrases and a voice of ample power and splendid quality."

Worcester Evening Gagette

### Outstanding Engagements and Re-engagements

### SOLOIST WITH-

Philadelphia Orchestra (3 appearances) Handel & Haydn Society of Boston Worcester Oratorio Society Mendelssohn Choir of Pittsburgh Rubinstein Club of Washington, D. C. Syracuse University Chorus Oratorio Society of Hartford University Glee Club of New York Music Clubs of Springfield, Mass. Toronto Festival, with Philadelphia Orchestra

### RECITALS-

New York City (American Criterion Society) and Tour of the Eastern and Middle Western States.

### RADIO-

Soloist Chase National Bank Hour, with Philadelphia Orchestra-NBC-WJZ.

Soloist with Alexander Smallens and Symphony Orchestra-NBC-WEAF.

Chosen leading tenor of Louis Gruenberg's new radio opera "Green Mansions," premiered over Columbia Broadcasting, System's national hook-up.

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SAN FRANCISCO OPERA 9th Season

LOS ANGELES OPERA 5th Season



# MISI

"AMERICA'S BELOVED SINGER"

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# JAMES MELTON

Management

METROPOLITAN MUSICAL BUREAU, Inc., 113 West 57th Street, New York City

Division of Columbia Concerts Corporation of Columbia Broadcasting System

# THE POPULAR AMERICAN TENOR of RADIO and CONCERT

First Coast to Coast Recital Tour in the Fall 1938

EXCERPTS

### TORONTO

SINGER GIVES FINE EXAM-PLE OF PURE SONG

A tenor of the John McCormack type — meaning that voice and sentiment and song are all one with him. . . . It was a joy to hear him.

Evening Telegram

### DENVER

MELTON DELIGHTS CON-CERT AUDIENCE

Furnishes Emotional Delight with Honeyed Voice. Post

### DETROIT

The Melton Voice is a Thing to Delight an Audience.

Evening Times

He disclosed most impressively the finest of all his traits—a smooth legato which flows like honey. It is a lyric voice of splendid resonance and absolutely true. . . . There is no pleasanter fellow on the recital platform — his beguiling manner adorn all that he undertakes.

He is in full command of a glorious voice. Free Press

### CLEVELAND

AUDIENCE CAPTIVATED BY SONGS OF HANDSOME 'JIMMY' MELTON

Enquirer and Evening News

### MELTON'S FINE SINGING WINS OVATION

He upheld his reputation as one of Cleveland's favorite singers, by enrapturing a large hushed audience.

Plain Dealer

### NOW BOOKING SEASON 1938-39

### FIRST AMERICAN TOUR

## MOZART BOYS' CHOIR

of Vienna (20 SINGERS)

DR. GEORG GRUBER, Conductor

THIS Choir, during the past year, made concert tours in South America, Mexico, England, Scotland, Ireland and Canada. The soloists of this choir had the honor of being engaged by Arturo Toscanini for his performances of "Magic Flute" at the 1937 Salzburg Festival.

The Mozart Boys' Choir is from the Haydn Basilica in Vienna, and is not to be confused with another choir of Wiener Saengerknaben, who are from the Hofburg Chapel.

For centuries the boys' choirs of Vienna have been the pride of the music-loving Austrian people and a factor in establishing the fame of Vienna as the musical capital of Europe. After losing their endowments in the collapse of Austrian finances, the Choirs have been permitted to travel abroad, turning their attention also to secular music.



Part of choir singing Folk Song

### Repertory Includes:

Mozart's One Act Opera "Bastien and Bastienne"
Humperdinck's Opera "Hansel and Gretel"
and Musical Play: (Arranged by Dr. Georg Gruber)
"Tales from the Vienna Woods", Johann Strauss
All in Costume

Also Sacred and Folk Songs



Part of choir as it appears in costume in Mozarts' opera

NOW BOOKING SEASON 1938-39

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113 West 57th Street

New York, N. Y.



Dr. Georg Gruber (who was conductor of the Wiener Saengerknaben on their first American tour) is now director and conductor of the Mozart Boys' Choir. A Viennese by birth, he was graduated from the State Academy for music in 1926, and that same year was appointed conductor of the Haydn Basilica Choir. Later, Dr. Gruber became conductor of the Vienna Male Choir of 500 voices, the oldest and most important choir of its kind in Austria. In 1936, he conducted the Bach-Mozart Festival at the Colon Theatre in Buenos Aires also orchestral concerts in Rio di Janeiro and Sao Paulo.

### NEW YORK DEBUT NOTICES

JAN. 27 AND FEB. 1, 1938

Musical quality and beauty of their voices make program a supreme delight to hearers.... The ethereal vocalism of these boys in compositions of the most exacting sort was really a musical revelation. A large audience enjoyed itself immensely.

N. Y. World-Telegram

Present interesting and diversified program. . . . The audience bestowed its applause unstintingly.

N. Y. Times

They sang in tones like silver flutes, technically faultless and admirably proportioned. It was a performance of unforgettable charm, delicacy and style, and was applauded with gusto.

N. Y. Journal and American

Delivered the music with excellent taste and style. A large audience was present.

N. Y. Sun

# LUCY MONROE

Brilliant Young American Lyric Soprano



## PHILADELPHIA ORCHESTRA ROBIN HOOD DELL ORCHESTRA

(Philadelphia)

Unprecedented record of eight appearances:

Jan. 3, 1938, Radio, Fritz Reiner, Conductor.

Nov. 22, 1937, La Boheme, Alexander Smallens, (Radio)

Aug. 18, 1937 La Boheme, Alexander Smallens,

Aug. 9, 1937, Jose Iturbi, Conductor.

Aug. 1, 1937, Saul Caston, Conductor.

July 31, 1937, Saul Caston, Conductor.

June 22, 1937, Ferde Grofe, Conductor.



As "Nedda" in Pagliacci

# METROPOLITAN OPERA ASSOCIATION SPRING 1937 DEBUT AS MUSETTA IN "La BOHEME"

ST. LOUIS OPERA ASSOCIATION
WINTER SEASONS 1934-5-6-7

### **RADIO 1937**

Prima Donna American Album of Familiar Music Hammerstein Music Hall of the Air

Guest Star

American Bankers Hour
Lucky Strike Hit Parade
Lanny Ross Show Boat
Ben Bernie

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COAST-TO-COAST CONCERT TOUR

Available Season 1938-39 For Opera and Radio

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### FORMER SEASONS

"Not every generation hears a Guiomar Novaes." New York Times

> "Mme. Novaes would now seem to hold undisputed claim to the title of the greatest woman player of today."

> > Chicago Daily Tribune

"Not for years, not ever, perhaps, has a musician stirred an audience here to such glorious enthusiasm."

Northampton Gazette

"She is a great woman pianist." New York Sun

"Mme. Novaes again brought out her dazzling array of the jewels that form the regalia of a virtuosa."

**Baltimore News** 

"Her genius has earned her the title of the 'Paderewska of the Pampas.'" Washington Herald

"It was playing of the rarest beauty."

Milwaukee Sentinel

"That she is a superwoman of the keyboard there could be no doubt." Winnipeg Evening Tribune

"We will not hear the like of such playing until she comes again."

Louisville Courier-Journal



# NOVAES

WORLD-FAMOUS PIANIST

MANAGEMENT:

HAENSEL & JONES
113 West 57th Street New York

DIVISION:

COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

### THIS SEASON

"A scintillating play of color few pianists have at their command."

**New York Times** 

"At the top among women planists."

New York Sun

"A colorist of the first order."

New York World-Telegram

"Guiomar Novaes' appearances here have been a long string of successes." Chicago Daily Tribune

> "She gave flawless proof of her commanding virtuosity."

> > Chicago Herald and Examiner

"Perfection of pellucid tone and flawless, sensitive rhythm."

Toronto Daily Star

"Her fingers like magic gave tone colors in runs, trills and chords; melodies in perfect singing tones." Atlanta Georgian

"The most magnificent piano playing heard here since the last Chattanooga concert of the immortal Paderewski."

Chattanooga News

"She is a thorough master of the instrument and a joy to hear."

Charlotte Observer

STEINWAY PIANO

# PIATIGORSKY THE THE

"Beloved

OF CONCERTGOERS"

"Piatigorsky has done more, perhaps, than any other artist of this generation to bring the 'cello into its proper place as a solo instrument. Only in the hands of a master can it become as sensitive and expressive as the more familiar 'primadonnas' of the recital platform. Piatigorsky, however, has the technical equipment, the soul, the temperament and the platform personality to make himself and his instrument beloved of concertgoers. For eight seasons, now, he has played coast to coast American tours to sold-out houses."

WILLIAM G. KING NEW YORK SUN, JANUARY 29, 1938

Victor Records CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
Division of Columbia Concerts Corporation of Columbia Broadcasting System

### Contralto Is Applauded by Big Audience During Program of Unusual Make-up

• SIGRID ONEGIN was welcomed with the intense enthusiasm invariably accorded her whenever she brings her artistry to attention on the local concert stage. Not many singers of the past two decades have achieved the record for consistent excellence from both the vocal and the interpretative angle as this richly endowed mistress of song, who besides her other merits has the way of adding interest to her programs by introducing unfamiliar music of worth.

• One of the great voices of the times was welcomed back to Town Hall yesterday afternoon by an audience that lost no opportunity to show the esteem in which it holds Sigrid Onegin. The celebrated contralto was rousingly applauded at her first entry and during the course of her recital was required to repeat several songs as well as extend the program with a half dozen extras.

N. Y. Times, Jan. 31, 1938

Oscar Thompson, N. Y. Sun, Jan. 31, 1938

• Sumptuous tone and masterly singing distinguished Sigrid Onegin's recital. She began with a superb scene sung by Oriane in John Christian Bach's opera "Amadis des Gaules." Her program called also for a variety of the folk-songs in which she excels, as well as for one of Loewe's ballads and Lieder by Schubert and by Brahms. To satisfy the stormy applause there of course had to be additional numbers.

Pitts Sanborn, N. Y. World-Telegram, Jan. 31, 1938



# Sigrid Onegin

World's Premier Contralto

IN AMERICA

JAN. - FEB. - MARCH

1939

Concerts and Radio

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113 West 57th Street, New York City

Division of Columbia Concerts Corporation of Columbia Broadcasting System

ENCHANTING...

2nd Season in Leading Roles

- "MANON"
- "TRAVIATA"
- "BOHEME"
- "RIGOLETTO"
- "ROMEO and JULIET"



METROPOLITAN OPERA SOPRANO



"Washington—We had a concert last night after the dinner to the Chief Justice. Senorita Bidu Sayao looked charming and From "My Day," syndicated article by Mrs. Franklin D. Roosevelt, January 22, 1938 had a most lovely voice."



### -OPERA-

"Dazzling is the word for Bidu Sayao, who seems destined to become the Metropolitan Opera's new 'glamor girl' if one may borrow the phrase from the movie press-agents."—William G. King, New York Sun: Nov. 24, 1937.

### December 5, 1937-"MANON"

"Bidu Sayao bestowed charm and spirit on the title part. A soprano who can sing the music flexibly and with youthful feeling and taste."—New York Times

"There is charm in whatever this artist does and the audience was with her from first to last."

—S. Chotzinoff, New York Post

### December 7, 1937-"BOHEME"

"Bidu Sayao, petite and appealing, was a visual and vocal success as Mimi."
—Grena Bennett, New York Journal and American

"Delicacy and charm. There is now no sweeter and more appealing Mimi than Bidu Sayao, one of the busier Metropolitan sopranos these days. It is Mimi acted out to the last detail and a fragile and touching Mimi who remains always in character. Sang the role with remarkable clarity and evenness of production."—Pitts Sanborn, New York World-Telegram

### December 17, 1937-"ROMEO AND JULIET"

"An appeal which reached out to the entire audience."-Brooklys Eagle

"A real Renaissance glamor girl."-Oscar Thompson, New York Sun

### January 13, 1938—"RIGOLETTO"

"A personable and flute-voiced Gilda."-New York Times

"A Gilda of both dramatic and vocal appeal."-F. D. Perkins, New York Herald Tribune

### -CONCERT-

### Washington, D. C.-January 19, 1938

(2nd Washington appearance this season)

"Scored a veritable triumph, literally came and conquered. Less than a month ago at Mrs. Townsend's series at the Mayflower Hotel she delighted those who heard her. Last night she cemented her success by her appeal to the large and more varied public which frequents Constitution Hall. Mme. Sayao has culled all the beauty from the numbers she sang and made a gift of it to her listeners. A memorable concert. Cast a spell over her audience."—Alice Eversman, Star

"Great personal charm, mistress of a vocal art that approximates technical perfection. Flawless style in the ancient classics, in Mozart, Verdi and Massenet. Beautiful and exotic singer."

—Glenn Dillard Gunn, Herald

"Some of the most exquisite singing that has been heard here. The voice was as crystalline at the close of the recital as at the beginning."—Ray C. B. Brown, Post

"The little Brazilian who has been starring at the Metropolitan in the Bori roles and who has charmed the critics of New York and Chicago is a delightful person, dark, petite and much bediamonded but there were jewels in her voice to match those she wore. It is slender, gem-like, pure and luminous."—William Newman, Times

### Chicago-November 2, 1937 (Chicago debut)

"The tiny Brazilian soprano was born with a peculiarly pure and lustrous voice and with an inexhaustible supply of charm... Last came the Gavotte from Manon. and then such a patient and elated demand for encores, not out of excitement, but out of sheer delight, as the historic Auditorium has seldom witnessed.... Bidu Sayao glitters like a field of dewdrops."—Eugene Stinson, Daily News

"A voice of silvery clear timbre that nevertheless easily travelled to the farthest corner of the auditorium. Her simple presentation of the Traviata aria was the finest singing it has been our good fortune to hear in many years."—Janet Gunn, Herald and Examiner

"Vocally enchanting, she won the enraptured affection of her audience."-Cecil Smith, Tribune

### Syracuse-December 19, 1937

"The fascinating Bidu Sayao captivated the huge crowd in Lincoln auditorium last night before she had sung a single note in her debut concert for Morning Musicals. In her picturesque, colorful gown, with brilliant jewels, her charming manner and vivid personality caused a ripple of pleasurable anticipation. Auditors who had listened in on her recent Metropolitan Opera broadcasts were prepared for the lovely quality of her lyric tones, the youthful freshness and her expert handling of coloratura passages."—Thola Tabor Schenck, American

Letter from Professor Loring H. Dodd, Director of Fine Arts Course, Clark University, Worcester, Mass.

"Dear Mr. Judson:—In the 16 years of my conduct of the Fine Arts Course this to me was one of the most memorable of evenings. Every tone in Bidu Sayao's voice is a caress. My audience went wild with enthusiasm. To this I can only add that I should be indeed happy to have her back next fall."

### Soloist with the New York Philharmonic-Symphony Orchestra

Singing Debussy's "La Damoiselle Elue" - April, 1936 Arturo Toscanini conducting
Singing Mozart's "Deh vieni non tardar" and an aria
from Gomes' "Il Guarany" on November 22, 1937 John Barbirolli conducting

### CONCERT MANAGEMENT ARTHUR JUDSON

Division of Columbia Concerts Corporation of Columbia Broadcasting System

## \* \* GENIUS \* \*



# Slenczynski

"Maturity dripped from the fingers of a child in years, but one gifted with the genius which occasionally breaks through the veil which conceals the infinite."

-San Francisco Call-Bulletin.

"Created an excitement almost unparalleled in the concert history of music in Kansas City."—Kansas City Journal-Post.

"Her delightful manner and her indubitable skill won her a big ovation."—San Francisco Chronicle.

"Her unflagging endurance, her engaging charm and her unaffected sane style of playing should have been an object lesson for many an older player."—Buffalo Times.

"Her brilliant performance provided a real thrill for both young and old in the audience."—Syracuse Post-Standard.

"Her work bore the inscrutable and overwhelming design of pure genius, before which it is useless to fumble with ordinary terms of description."—Houston Post.

"Dramatic fire, mastery of rhythm and true virtuosity shone forth and reduced the audience to a state of complete bewilderment as to the sources of her mental and musical powers."—Reading Eagle.

"Ruth Slenczynski has all the accomplishments of the adult pianist and many of her own. She is so gifted, and always has been, that one listens to her playing with real pleasure."

—Cincinnati Times-Star.

Available Jan.-Feb.-Mar. 1939

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Evans & Salter

New York

Baldwin Piano

Division: Columbia Concerts Corporation of Columbia Broadcasting System

# SPALDING

America's Violinist

AVAILABLE FOR ENGAGEMENTS

OCTOBER, 1938

to

MAY, 1939

MANAGEMENT:

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Steinway Piano

Gerlach Ph



# REGINALD STEWART

Pianist and Conductor

TORONTO PROMENADE SYMPHONY ORCHESTRA

### A SPECTACULAR RECORD

Over 100,000 people have thrilled to the music of this orchestra in 1937. Since 1933, the concerts in Toronto have attracted over 350,000 music lovers.



MR. STEWART IS AVAILABLE AS PIANIST OR GUEST CONDUCTOR DURING 1938-1939

Now Booking

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System



### **NEW YORK**

### Tauber Incomparable with His Magic Tenor

There is sheer magic in the voice of Richard Tauber. He offered an example of vocal art that Tauber. He offered an example of vocal art that was artistically incomparable from every standpoint—glorious and glowing tones and the method that spells the best in bel canto, and that brought round after round of cheers from the capacity audience. His voice gleamed like molten gold, was in turn tenderly and sensitively emotional. This was not the work of a mere singer, but of an artist that captured and communicated every human passion and moved. every human passion and mood. Journal-American, Oct. 26, 1937 (Grena Bennett)

#### New Record for the Season

An audience of large number and distinguished appearance—two or three lines of standees at the back. Tauber's popularity was apparent from his first appearance upon the stage—the warmth and length of the applause through the concert marked a new record for the season thus far. In addition to factors such as the singer's personality, there are musical reasons for the exceptional relish manifested for his singing. His voice is of generous volume, has a notable fullness and warmth, and his interpretations are spirited. The distinctness of his German was one of the most praiseworthy features.

Herald-Tribune, Oct. 26, 1937 (F. D. Perkins)

#### Inimitable

An audience which in size and make-up any artist would be proud to draw, greeted Richard Tauber with tumultuous enthusiasm. The applause is fully accounted for by the nature and scope of his art. Few singers have ever equalled him in mastery of style. Added to this there was such a command of breath as is very rare today and so a dyamic scale that possessed all the —also a dyamic scale that possessed all the gradations, from a ringing fortissimo to a whispered pianissimo, accomplished musicianship, and the magnetism that is inborn and inimitable. His program afforded continuous delight.

World-Telegram, Oct. 26, 1937 (Pitts Sanborn)

Richard Tauber demonstrated what it means to be a German John McCormack, or more properly an Austrian one, since he was born in the Danubian city of Linz. He found a clamorous audience assembled to greet him . . . Geraldine Farrar, Elizabeth Rethberg, etc. He rejoiced and stimulated with his technical resourcefulness—the long phrase the rejoiced legate, the fine-spunn th long phrase, the poised legato, the fine-spun close, the ability merely to float or dramatically intensify the tone. He has the style as well as the equipment for Mozart singing of a high order.

Sun, Oct. 26, 1937 (Oscar Thompson)

### LOS ANGELES

### **Audience Glittered with Celebrities**

Thanks, thanks, and again thanks to Richard Tauber for one of the grandest, most heartwarming concerts heard in Los Angeles in some seasons. To say that he was a brilliant success is putting it mildly. Better to borrow a Hollywood adjective— He was colossal! He is a matinee idol—a man imbued with glowing charm. Friendly, gracious, easy, he has that knack of making himself indispensable to his audience. Added to this is the most important asset—a glorious tenor voice. His Lehar group was something to carry away with you to store in the book of fond memories. An audience that fairly glittered with celebrities of the stage, cinema and social world awarded him a tumultuous reception. Applause, cheers and bravos brought Tauber back for encores. At one point several of the more ardent souls like Marlene Dietrich chose to stand while they clapped in appreciation. Daily News, Dec. 1, 1937

### An Entertainer Without Superior

He is an entertainer without superior. Whether He is an entertainer without superior. Whether it is Schubert of Grieg or Lehar, the expansive personality and the subtlety of fine art is always in his song. If a song is good, Tauber makes it better. Since Hollywood became 'glamorous', no concert artist has attracted the cream of the film colony as did Tauber. The welcome they gave him was deafening. He sang encores galore.

Times, Dec. 1, 1937



# CHARD

World-Famous Viennese Tenor

Now Booking Season 1938-39

MANAGEMENT: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th Street, New York City

Division of Columbia Concerts Corporation of Columbia Broadcasting System

# Rosa Tentomi



### METROPOLITAN OPERA

SAN FRANCISCO OPERA Autumn Season 1937

WOLFSOHN BUREAU OF NEW YORK, INC.

Columbia Concerts Corporation of Columbia Broadcasting System

## AMERICAN SOPRANO

# REENGAGEMENTS Tell Her Story

### NEW YORK PHILHARMONIC— SYMPHONY ORCHESTRA

- 2 seasons under Toscanini in Beethoven's Ninth Symphony
- 3 summers in opera at the Lewisohn Stadium

### PHILADELPHIA ORCHESTRA

- Title role in the 1st American performance of Gluck's "Iphigenia in Aulis"
- 3 summers in opera at Robin Hood Dell

### DETROIT CIVIC OPERA

• 1936 and 1937—"Aida,"
"Cavalleria," Verdi Requiem

### ROCHESTER CIVIC OPERA

• 1936 and 1938— "Faust" and "Pagliacci"

### "ARTISTIC MORNINGS"

New York City
 3 Engagements

## Announcing the Most Important New Violinist

FOR SEASON 1938-39

# ROBERT VIROVAI

18 Year-old Hungarian Violin Genius and pupil of the late PROF. HUBAY



Small photograph at right shows the late Professor Hubay with his prize pupil, Robert Virovai, in Budapest New York Times, November 28, 1937

By European Music Correspondent

Herbert F. Peyser, from Vienna

HE is a violinist of intuitive, outstanding gifts and of exquisite attainments. To an inhorn musicality he unites a kindling but controlled temperament, an enviable poise, a gratifying relish of his task, and an unfailingly good taste in carrying it out.

He puts his remarkable technical address to artistic rather than to predominantly virtuoso uses. If his how is broad, free, and elastic, his left hand is exceptional. I have heard him at this writing on three separate occasions; not once, not even for a fraction of a second have I heard him waver a hair's breadth in pitch. And his tone seems immune to blemishes. In cantilena, it streams from his how with a bright, undefiled purity; nothing ever rasps or coarsens his G string, nor does the quality of the sounds he obtains deteriorate for a moment in rapid passage work or in the exercise of pyrotechnical display stunts.

Virovai undertook the Beethoven Concerto with the Wiener Symphoniker under the direction of Eugen Szenkar. A little later, he was heard in a recital in the hall of the Konzerthaus. On this occasion, the young man offered the Mazart D major Concerto, Beethoven's F major Romance, the Bach Chaconne, Paganini's "Palpiti," and pieces by Goldmark and by Hubay, young Virovai's teacher.

One rarely hears so fresh and unspoiled a performance of the Mozart Concerto—one so delightfully graceful and so fastidious in taste. No less lovely, unaffected and poetic was the Beethoven Romance.

### Statement of F. C. COPPICUS:

"I have heard young Virovai on two occasions and unqualifiedly advise every symphony orchestra and musical club to engage him."

> American Debut-Early November as Soloist with the New York Philharmonic Orchestra

> > MANAGEMENT:

METROPOLITAN MUSICAL BUREAU, Inc.
Division: Columbia Concerts Corporation of Columbia Broadcasting System

113 WEST 57th STREET, NEW YORK, N. Y.

### ORCHESTRAL REPERTOIRE

BACH ......Concerto in A minor BEETHOVEN .....Concerto in D major BEETHOVEN .....Romances (F major, G major)

BRAHMS ......Concerto in D major CORELLI ....."La Folia" LISZT-HUBAY ...Rhapsody
MOZART ......Concerto in D major
MOZART ......Concerto in A major
VIOTTI ......Concerto in A minor

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# Vronsky Babin

### PEERLESS DUO HEARD IN CARNEGIE

What the N. Y. Times Said:

two-piano recital before a large Carnegie Hall audience need occasion no surprise when the quality of the performance is such as Vitya Vronsky and Victor Babin proffered last night. For this Russian item, heard here for the first time last season, HAS ALL BUT METAMORPHOSED A LONG NEGLECTED MUSICAL MEDIUM TO THE RANK OF THE SOLO PIANO.

"They have accomplished this by a shrewd exploitation of those attributes that make two-piano playing more than the simultaneous sounding of two instruments. They have demanded from the medium more than doubled decibels or the small triumph of coming on the same beat at the same time. They stress the medium's capacity for polyphony, extend its color range enormously by exacting no less tonal variety than in the solo piano, and transcend the elementary laws of merely good ensemble by endowing their collaboration with a flexibility of tempi, phrasing and dynamics that falls new upon the ears.

"In varying degrees other teams have achieved notable results in these respects, BUT NONE HEARD BY THIS REVIEWER SEEMS SO PERCEPTIVE OF THE MEDIUM'S POSSIBILITIES AS DO MISS VRONSKY AND MR. BABIN. The glorified pianola has become a unified instrument of interpretation.

January 29, 1938.

New Russian Duo-Pianists

Now Booking Season 1938-1939

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Steinway Pianos

## "Queen of her domain"

-Herman Devries, Chicago American, Jan. 24, 1938



Maurice Seymour

# MILDRED DILLING

84 concerts season 1937-38 in coastto-coast tour of United States and Canada; England, Cuba and Puerto Rico.

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"England's peerless baritone"

2 successive seasons as soloist with CLEVELAND ORCHESTRA

3 successive seasons as soloist with BOSTON SYMPHONY



"Probably the greatest ovation was given to Keith Falkner at the completion of his 'Four Serious Songs' of Brahms. Falkner was called back five times to acknowledge the applause of the audience which had been hushed as he interpreted the songs in a full, rich voice that seemed to flow without effort to all parts of the large hall."

-Cincinnati Enquirer

• "Keith Falkner sang with an expressiveness and beauty of voice which constituted one of the high points of a memorable performance."

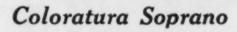
-Boston Transcript

"Keith Falkner represents the highest type of English recitalist. He possesses liberally those qualities of technique, interpretation and diction that entitle him to a place in the first rank. Added to these, he understands the art of program making... maintained the eager interest of his audience."—Grena Bennett, New York American

Keith Falkner has starred in a series of Warner Bros. British-made films including "MAYFAIR MELODY" and "THISTLEDOWN"

CONCERT MANAGEMENT ARTHUR JUDSON, INC. Columbia Concerts Corporation of Columbia Broadcasting System

## Rosemarie Brancato



### THIS SEASON'S ACTIVITIES:

**OPERA** 

CINCINNATI SUMMER OPERA 1937

As Lucia—"A singer of first magnitude."
As Mignon—"Interpretation brought insistent applause."
As Rosina in Barber of Seville—"Bell-like coloratura."

As Rosina in Barber of Seville-"Scored a triumphant and deserved success for her highly attractive voice, fluent coloratura and piquant sense of humor."

Chicago Daily Tribune, Nov. 10, 1937

**RADIO** 

Guest star on Borax Program, Nov. 23, 1937, San Francisco, Cal. Guest star on Jean Hersholt's Radio Program, Nov. 28, 1937, Los Angeles, Cal.

CONCERT

**TOUR OF 21 CONCERTS** 

Press Comments—"Held her hearers spellbound"——"Surpassed the highest expectations"—"Her singing a pure joy for the listener"
—"Completely equipped for the concert stage"—"Has a vital quality of youth both in her voice and in her personality"—"Program displayed great variety."

Season 1938-39 Now Booking

Management: METROPOLITAN MUSICAL BUREAU, Inc. Division of Columbia Concerts Corporation of Columbia Broadcasting System

113 WEST 57th STREET NEW YORK

## IONIAN SINGERS



Harold Dearborn

First Tenor

Albert Barber Second Tenor

Baldwin Allan-Allen

Baritone

Hildreth Martin

Basso

Season 1938-39 Now Booking

Management:

HAENSEL & JONES 113 WEST 57th STREET, NEW YORK

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"Unexcelled musicianship" -"four superb voices in one" -"gorgeous tones so delicately and smoothly blended"—"versatility"
—"excellent variety"—"color and diverting gaiety" — "fire, humor and pathos" — "conspicuously worth-while music" - "thrill capacity audience"-"rapt attention and enthusiastic applause."

These are random press comments voicing the acclaim which greeted the Ionians everywhere in their past season's tour of thirty states and five Canadian provinces.

With programs culled from the original works of Palestrina, Vittoria, von Hasler; of Bach, Schumann, Schubert; of Morley, Bennett, Weelkes; of Saint-Saëns, Cui, MacDowell; of Strauss, Sibelius and other great composers of our own time-programs, entirely or predominantly a cappella, including the best of folksong, art-song, chantey, madrigal and glee-the Ionian Singers are restoring the potential dignity and excellence of male-voice ensemble music, for even the most discriminating listeners.

### Elizabeth

## YSOR

CONTRALTO



Photo by Oppée

### CONCERT

"One of the most remarkable voices to emerge here in years—remarkable as regards range, volume and, above all, quality."

Pitts Sanborn, Christian Science Monitor

"Elizabeth Wysor, an American contralto of gracious presence and substantial achievement, sang through a wide range of style and sentiment, showing dramatic skill."

New York Times

"The contralto disclosed a voice of exceptional calibre, projected with ease throughout its wide range."

New York Herald Tribune

### **OPERA**

"Honors were awarded to the finely gifted Elizabeth Wysor as Fricka. She was an ideal singer for the part, having voice and style."

Cincinnati Times-Star

"Elizabeth Wysor made a most favorable impression (as Fricka), gaining enthusiastic attention from the audience. She displayed a voice of real beauty, as well as full security with the music." Cincinnati Inquirer

### ORATORIO

"'Then Shall the Eyes of the Blind' displayed the purity of her voice, which is lusciously mellow. She sings convincingly and with musical discernment."

Worcester Daily Telegram

"Miss Wysor revealed a beautiful contralto voice and a sympathetic style of singing. She gave the chorale 'Komm suesser Tod' by Bach and the great contralto aria from the St. John Passion music, 'Es ist Vollbracht'."

Philadelphia Evening Ledger

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### Columbia Concerts Corporation

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### Columbia Broadcasting System

Alphabetical Listing of Artists Available for Concerts, Opera, Radio, etc.

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JESSICA DRAGONETTE MAFALDA FAVERO HELEN JEPSON LOTTE LEHMANN HELEN MARSHALL LUCY MONROE GRACE MOORE GUNDA MORDAN GRACE PANVINI LILY PONS MARIA REINING BIDU SAYAO ANICETA SHEA ROSA TENTONI CAROLYN URBANEK JEANNETTE VREELAND

FRANCIA WHITE

HELEN OLHEIM

MEZZO SOPRANO

CONTRALTOS

BRUNA CASTAGNA

ANNA KASKAS KATHRYN MEISLE

ELIZABETH WYSOR

BARITONES

SIGRID ONEGIN

RISE STEVENS ENID SZANTHO

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RICHARD CROOKS SANTO DI PRIMO BENIAMINO GIGLI EDOUARD GROBE CHARLES HACKETT FREDERICK JAGEL ALLAN JONES CHARLES KULLMANN EYVIND LAHOLM NINO MARTINI GALLIANO MASINI ERNEST McCHESNEY JAMES MELTON LANNY ROSS RCHARD TAUBER

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Original Character Sketches
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METROPOLITAN OPERA
QUARTET

MORDAN-BAER DUET RE-CITALS The MOZART BOYS'
CHOIR of VIENNA
DR. GEORG GRUBER,
Director

NEW ENGLISH SINGERS CUTHBERT KELLY. ALADAE RACZ Cemballo Player

RUSSIAN IMPERIAL SINGERS PANVINI and MAYO JOOSS EUROPEAN BALLET KURT JOOS, Director (1939-1940)

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### DANCERS

ANGNA ENTERS FOWLER & TAMARA CAROLA GITANA CAROLA GOYA LA MERI LISA PARNOVA

### FLUTISTS

GEORGES BARRERE L. D. CALLIMAHOS

### TENORS

PAUL ALTHOUSE MICHAEL BARTLETT JOSEPH BENTONELLI ANDRE BURDINO

### CELLISTS

GASPAR CASSADO MARCEL HUBERT GREGOR PIATIGORSKY

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> Pacific Coast Representatives Los Angeles: L. E. Behymer, 705 Auditorium Building Seattle, Wash.: Helen Gorham, The Wilsonian San Francisco: Peter Conley, War Memorial Opera House

### PIANISTS

SIMON BARER HAROLD BAUER EMILE BAUME ROBERT CASADESUS EDUARDO DEL PUEYO JOSE ITURBI DANIEL ERICOURT DALIES FRANTZ BORIS GOLSCHMANN VLADIMIR HOROWITZ (1939-1940) ERNEST HUTCHESON AMPARO ITURBI JOSE ITURRI JULIUS KATCHEN MURIEL KERR IDA KREHM EUGENE LIST GUIOMAR NOVAES SERGE PROKOFIEFF EZRA RACHLIN RUTH SLENCZYNSKI REGINALD STEWART

### TWO PIANOS

BARTLETT and ROBERTSON MALCOLM and GODDEN VRONSKY and BABIN

### VIOLINISTS

ISO RRISELLI MARJORIE EDWARDS MISCHA ELMAN ZINO FRANCESCATTI JASCHA HEIFETZ STEPHAN HERO JOSEPH KNITZER YEHUDI MENUHIN TOSCHA SEIDEL ALBERT SPALDING JOSEPH SZIGETI PATRICIA TRAVERS ROBERT VIROVAL

### GUITARIST

ANDRES SEGOVIA

## ANNA KASKAS

Glamorous American Contralto

METROPOLITAN OPERA ASSOCIATION



### TYPICAL KASKAS NOTICE (Complete)

Hartford Courant, January 31, 1938 (T. H. Parker)

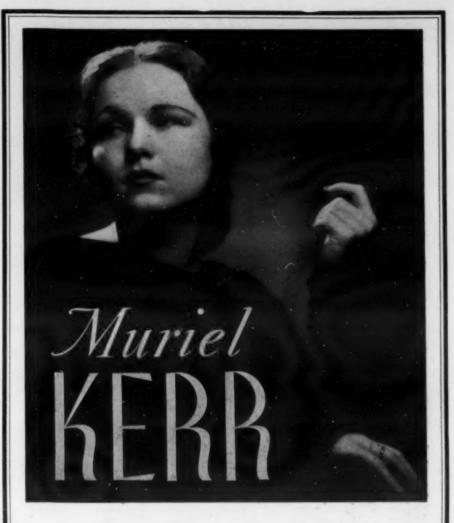
"I doubt if we have ever heard Miss Kaskas to better advantage. She has sung here so frequently on occasions of chronological moment that she is practically Hartford's voice laureate. Yet so fortuitous a circumstance of hearing her as a solo voice against an orchestral setting in two arias so pat for her voice and style did not occur until yesterday, and the result was pretty ravishing all around. We have known almost more through reputation than hearing, her handsome contralto tones. Yesterday they were indelibly impressed upon us, presented upon the lordly dishes of those two arias—tones full of flame and smoke, of superb vibrancy and color, and with an almost mysterious, haunting power.

"Two years of unremitting work have developed Anna Kaskas beyond all expectation. Her upper register has been polished and colored until in points of fluency and quality one does not quite know whether to regard her as a soprano, mezzo or contralto. The natural dimension of her voice has been translated into the artistry of power, and her vocal poise immeasurably cultivated. Yet most rewarding has been the consistent deepening of her taste. We have our fill of singers of power and 'effect', dramatic and musical, we have few of taste and intelligence. Miss Kaskas belongs to that aristocracy. We may admire her fervors as 'Azucena', but her true distinction is met in Gluck, of which she makes patrician music as she did yesterday."

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"Tone of pearls and crystals . . . great 'power and glory' mood"

-Toronto Telegram

## COAST TO COAST TOUR THIS SEASON 37 ENGAGEMENTS

With Rochester Philharmonic in Troy, December 7, 1937— Iturbi Conducting

"Probably the most pleasurable selection from the audience's view-point was the Franck Variations Symphoniques for Pianoforte and Orchestra. Miss Muriel Kerr turns out to be not only a very lovely girl but a pianist of remarkable talent. Called back three times, she finally obliged with an encore."

-Troy Record

With National Orchestral Association, New York, November 15, 1937

"Brilliant presentation of Beethoven's Piano Concerto in G major. Glittering exposition of its beauties... Particularly laudable was her original and expertly wrought conception of the andante... remarkable management of pianissimo in a reading of unearthly etherealness."

-New York Times

• "A gifted pianist. A musician of sensibility and discernment."

—New York Herald Tribune

From the EDMONTON JOURNAL, Canada, January 29, 1938

"Looking like some beautiful 'Portrait of a Lady Playing a Piano'—her pale gold hair coiled loosely in the nape of her neck and her face Madonna-like above the soft black of a most effective velvet gown—Muriel Kerr quite upset our concentration upon the music. . . . Thunders of applause brought us back to earth and the stage where Miss Kerr was acknowledging the enthusiastic tribute of half Edmonton. Lovely to look at as she is to hear the charming young 'poetess of the keyboard' will live long in the hearts and minds of the audience."

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division Columbia Concerts Corporation of Columbia Broadcasting System

Steinway Piano



### NEW YORK CONCERT MANAGERS

### Metropolitan Musical Bureau

(Continued from page 34)

Metropolitan Opera Companies.
Richard Tauber, the Viennese tenor, will return for a two months' tour in February and March, 1939.
Grace Moore, favorite of opera, concert, cinema and radio, will again appear with the Metropolitan and Chicago Operas, also in concert and radio.
Lotte Lehmann, Lieder and opera singer of four continents will appear again in opera, with orchestras and in recital.
Sigrid Onegin, contralto, returns for a transcontinental tour in January, February and March, 1939.
Richard Bonelli, American baritone, will again appear in opera, concert and on the

again appear in opera, concert and on the air; James Melton, American tenor, will have his first Coast to Coast recital tour, and Francia White, radio singer, will be a new-comer to the concert field.

Other singers who will divide their time

Other singers who will divide their time between opera and concert are Joseph Bentonelli, tenor; Rosemarie Brancato, coloratura soprano; Helen Olheim, contralto; Chase Baromeo, bass. Messrs. Bentonelli and Baromeo, together with the Josephine Antoine and Helen Olheim, all Americanborn members of the Metropolitan Opera Company, will join in a tour as the Metropolitan Operatic Quartet.

Important instrumentalists on this list available all season are Albert Spalding and Harold Bauer. Others who will spend a half-season are Gaspar Cassadó, 'cellist; Andres Segovia, guitarist; Vronsky and Babin, duo-pianists; Simon Barer and Emile Baume, solo pianists; and Callimahos, the Greek-American flutist.

The fascinating personality Angna En-

The fascinating personality Angna Enters, will have her fourteenth consecutive coast to coast tour in her program of episodes, based on contemporary and an-cient life.

The delightful New English Singers of London will return for their fourteenth American tour.

### Charles L. Wagner

CHARLES L. WAGNER, with his New York concert season completed for this year, announces his managerial plans for the 1938-'39 concert season. During the first four months of this present season Mr. Wagner introduced to America seven young European singers and a pianist and a pianist.

and a pianist.

Two ensemble groups head the list:
The Wagnerian Festival Singers will return in mid-October for a six-weeks tour
of concerts and opera. The singers in this
group, as last year, comprise: Hilda Konetzni, soprano, of the Vienna State
Opera and Salzburg Festival; Marta
Krasova, contralto, of the State Opera
in Prague; Henk Noort, tenor, of the
Vienna Opera and Salzburg Festival; and
Joel Berglund, bass-baritone from the
Kungsholm Opera in Stockholm and guest Joel Berglund, bass-baritone from the Kungsholm Opera in Stockholm and guest artist in Vienna, Dresden and Salzburg. Frederic Langford, young American tenor, will join the group as second tenor. The company will be under the musical direction of Guiseppe Bamboschek. The Salzburg Trapp Choir, which won distinction as an extra feature of the last Salzburg Festival, will tour America for the first time from November through February under Mr. Wagner's management. This group is an octet of mother, five daughters, and two sons, the wife and children of group is an octet of mother, five daughters, and two sons, the wife and children of Baron George von Trapp. This family group comprise a choir of four sopranos, two contraltos, a tenor and bass for singing A cappella works from the fifteenth century to special arrangements of modern works by their director, Dr. Franz Wasner.

Jussi Björling, the twenty-six-year-old tenor of the Metropolitan Opera Company, will be available for a few concerts in November, December and January. Again this year Mr. Björling's time is limited to eight weeks, due to previously negotiated European contracts.

Alexander Kipnis, the Russian-American

Alexander Kipnis, the Russian-American bass, will return again in mid-December, to remain until March, for recitals and as soloist with several orchestras. Erna Sack, the coloratura soprano who made her



Charles L. Wagner

first American concert and opera ap-pearances this season will return next year for a limited number of concert and radio appear-ances from the middle of January to the first of March. She will give her first New York recital at Carnegie Hall on Carnegie Hall on Jan. 13, 1939. Gertrude Pitzinger,



Mr. Wagner's offices at 511 Fifth Avenue, where he has been located for twenty years, have been enlarged during the past months and Edward W. Snowden, who has been associated with Mr. Wagner for has been associated with Mr. Wagner for four years, has become vice-president of the organization, now in its thirtieth year. His particular province will be advertising and publicity for the artists under Mr. Wagner's management. Lulu G. Breid, who was formerly with R. E. Johnston's office, continues as secretary-treasurer.

return again in the middle of January, 1939, to remain until April 1st. The other two instrumentalists on Mr. Wagner's list will be Rosalyn Tureck, American pianist, who recently completed her series of six Bach recitals in Town Hall, and Orlando Barera, Italian violinist.

### Richard Copley

R ICHARD COPLEY announces that the following artists will be under his management for the season of 1938-'39,



Richard Copley

Josef Hofmann, famous pianist, who recently celebrated his fiftieth anniversary, is now on an extensive tour of this country and has plans for a European tour and two Carnegie Hall concerts; Igor Stravinsky, composer-conductor; Castelnuovo-Tedesco, composer-pianist; Rose Dirmann and Margaret Halstead, sopranos; Maurice Ames, mezzo-soprano; Lilian Knowles, contralto; Roland Hayes, Jan Peerce and Armand Tokatyan, tenors; Herbert Gould, John Herrick and David Blair McClosky, baritones; Eugenia Buxtom, Maria Carreras, Harriet Cohen, James Friskin and Frank Sheridan, pianists.

pianists.

pianists.
Other artists are Samuel Dushkin, Eudice Shapiro, Erno Valasek and Viola Wasterlain, violinists; Gerard Hekking, 'cellist; the Roth Quartet, Kate and James Friskin, duo-pianists; Eleanor Steele, soprano, and Hall Clovis, tenor, duettists; Lucie Bigelow Rosen, thereminist, and Dorothy Gordon, who gives programs of the folksongs of all nations in costume and recitals for young people and adults. The Canadian Choir, Frederic Lord, conductor, is also under the Copley banner.

### Haensel & Jones

(Continued from page 34)

ances as a leading exponent of the Wagnerian repertoire, has as usual accepted many recital engagements preceding and following the Metropolitan Opera span of 1938-39. Andre Burdino (new), so auspiciously introduced to America this winter by the Chicago City Opera, will share with his wife, Elen Dosia, in their initial concerts here next January. Richard Crooks enters his seventh season with the Metroconcerts here next January. Richard Crooks enters his seventh season with the Metropolitan next winter. This foremost American tenor is being rapidly booked in recital and as soloist with orchestra. During the summer of 1939 he will make his second concert tour of Australia. Santo Di Primo, new young dramatic tenor of Italian-American parentage, is demonstrating in his frequent appearances that there is a need in the American music field for his need in the American music field for his particular type of voice. Allan Jones continues his career in motion pictures. Because of his Hollywood commitments, Mr. Jones is available for only a limited numchesney's steady progress as one of the important young tenors is shown by the number of outstanding engagements he is filling this season, many of them re-engagements, and by the demand for his services in 1938-39. in 1938-39.

in 1938-39.

Five baritones are under the Haensel & Jones banner. Edgar Allan is now active on the Pacific Coast, where he is appearing on the radio and negotiating with motion pictures. Frederic Baer is booking for his accustomed full schedule of recitals and appearances in oratorio next season, besides his duet recitals with Gunda Mordan. Norman Cordon, one of the most promising and frequently heard of the younger Metropolitan Opera artists, plans to bracket his opera engagements of the coming season with concert and recital ap-

pearances, many of them in the South, where he is a prime favorite. Igor Gorin, star of the movies and radio, has concluded his first transcontinental concert tour this season; many re-engagements and new bookings are already entered for his further activities on the concert platform. Julius Huehn, in addition to being heard in major roles at the Metropolitan Opera, has been invited to make guest appearances in Europe next fall, besides giving re-citals in Vienna, Budapest, Prague and

in Europe next fall, besides giving recitals in Vienna, Budapest, Prague and other centres.

The piano is represented by Guiomar Novaes, Serge Prokofieff and Ezra Rachlin. Mme. Novaes' present tour is so oversubscribed that the Brazilian pianist has agreed to lengthen her stay here next season from Oct. to Dec. 15, and from Feb. 15 until late in the spring. Mr. Prokofieff, who is now concertizing in Europe, returns here in February to play with orchestras and in recital and to give the American premieres of several new works. Mr. Rachlin, recently back from successes abroad, will continue his transatlantic bookings next fall, and also carry out engagements in this country.

The Canadian two-piano team of Malcolm and Godden are now firmly established as concert attractions in their own country and in the States, and their 1938-39 calendar of appearances is already filling. Exponents of the violin under this management include Mischa Elman, whose 1938-39 plans call for the first half of his season in Europe; there is every indication that this eminent artist's subsequent

1938-39 plans call for the first half of his season in Europe; there is every indication that this eminent artist's subsequent schedule in America will soon be entirely taken up. Toscha Seidel, an artist with as extensive a following in Europe as on this side of the water, also will divide his time between the two continents, first in Europe and later in America. Patricia Travers (new) is a name yet relatively unfamiliar, but much is expected of this phenomenal nine-year-old violinist when she is given

public hearing in due course under special

auspices.

Marcel Hubert, 'cellist, a successful January recitalist in Town Hall, New York, this winter, is devoting 1938-39 to a tour in solo programs.

The increasing public appreciation of the harp as a recital instrument is reflected in the demand for appearances of concert harpists. Beatrice Burford, besides her activities as assisting artist with Carola Goya, now is heard in solo programs and on the air. Mildred Dilling, a foremost on the air. Mildred Dilling, a foremost American woman harpist, is in the midst of a busy season, and next year will tour again to the Pacific Coast appearing in recital and as soloist with orchestras, as well as in broadcasts.

well as in broadcasts.

A record number of engagements this season attest the appeal of Dorothy Crawford's programs of original character sketches. Miss Crawford makes her debut in London in the spring, returning to America in the fall for another tour.

In the front rank of present day dancers is Carola Goya, whose colorful Spanish art will be applauded by audiences from coast to coast in 1938-39.

Special attractions include the joint concert appearances of Elen Dosia and Andre Burdino, a stellar combination new in America, and already booked in several states for their January, 1939, tour.

The duet recitals of Gunda Mordan and Frederic Baer, which feature joint numbers varied by solo groups, will be heard in many cities.

in many cities.

in many cities.

The Ionian Singers, a cappella quartet, have aroused unusual public interest, as evinced by the demand for their appearances. Also booking fast on their coming fourth transcontinental tour are the Russian Imperial Singers, vocal quintet. Kneisel-Alden-Turner, violinist, 'cellist and pianist, now fulfilling an extensive concert itinerary, will make their New York debut in Town Hall this spring.

### Annie Friedberg

A NNIE FRIEDBERG announces the return of Myra Hess after a year absence. Her tour through the East Middle West is half-booked. Alfred of absence and Middle West is half-booked. Affred Cortot, French pianist, will return to America, after a ten-years absence, for a coast-to-coast tour. Carl Friedberg will be heard extensively in concert and with orchestra and will appear with his newly formed Trio. Sascha Gorodnitzky is again looking forward to a very leave to the control of th formed Trio. Sascha Gorodnitzky is again looking forward to a very busy season. Frank Bishop, another young pianist, will make a European tour in the spring and will be heard in New York and in many other places next season.

Roman Totenberg, violinist, will return next season and is booked for a number (Continued on page 108)

## NEW YORK CONCERT MANAGERS



Annie Friedberg

(Continued from page 107)

of concerts. Lea Luboshutz will continue under Friedberg management and will be heard extensively in concerts and with

orchestra. Elisabeth Schumann, soprano, will return for a concert tour and a course of teaching at the Curtis Institute. Edith Mason will appear in opera and in concerts. Julia will appear in opera and in concerts. Julia Peters has a number of engagements for opera and concerts. Ludwig Hofmann, of the Metropolitan, will return, and Barre Hill, formerly of the Chicago Opera, will be heard in concerts. Loudon Greenlees will return in October.

Sydney De Vries, who made a success last summer singing in 'Salome' at the New York Stadium, and in Philadelphia in 'Boheme', is also under Friedberg management, as is Annette Lavoe, coloratura from Kansas.

from Kansas

from Kansas.

Wilma Mirelle, Lillian Gustafson, Dorothy Bacon, George Perkins Raymond, Clyde Keutzer, Thomas Williams, and Montgomery Davis are returning for another season, and the Budapest and the Pro Arte Quartets anticipate an active

Among the special attractions under Among the special attractions under Friedberg management are the conductors, Sir Henry Wood, Sir Adrian Boult, both of London; Erno Rapee, conductor of the Radio City Symphony, and Andre Polah, conductor of the Syracuse Symphony.

Other artists are Frank Mannheimer and

Bruce Simonds, pianists; René Le Roy, flautist; Phradie Wells, soprano; Charles Stratton, tenor, and Norman Notley, baritone, and David Brynley, tenor, duettists.

### Paul H. Stoes

PAUL H. STOES announces that under the direction of Serge Jaroff the Don Cossack chorus will make its ninth trans-continental tour beginning Oct. 2 in Moncontinental tour beginning Oct. 2 in Montreal. Heavy advance bookings indicate a fifth consecutive sellout long before the end of the booking season. The New York Grand Opera Co., Inc., Enzo Dell'Orefice, director. Believing in the future of popular priced grand opera in America, Mr. Stoes will present a company of ninety with a repertoire of the best-known French and Italian correct. The leading singuistics Italian operas. The leading singers be members of the Metropolitan and ago Opera Associations. This com-Chicago Opera Associations. This company will tour the East the first part of this season, the Middle West, Far West, and South, the second part.

By arrangement with Frances Hawkins, Mr. Stoes will present the Ballet Caravan, a company of twenty young American.

Mr. Stoes will present the Ballet Caravan, a company of twenty young American dancers with music, costumes, and choreography by leading figures in the American dance world. The Caravan will be available all season. Also by arrangement with Richard Copley, Mr. Stoes will present the distinguished violinist, Samuel Dushkin. Mr. Dushkin is well known both as soloist with leading orchestrae of America and with leading orchestras of America and Europe and through collaboration with such figures as Stravinsky and Ravel. Mr. Dushkin is available all season. Maurice Maréchal, the famous French 'cellist, will return again in January and February for a limited number of appearances in recitals



Paul H. Stoes

and with orchestras. The distinguished American ensemble the Curtis String Quartet will continue under Mr. Stoes's direction and will be available until Feb. 15 when they leave for their third consecutive tour of Europe. Nimura and Kay, the international dance team, will make a

third tour of America the first part of the season.

### S. Hurok

(Continued from page 32)

ber to December found her in Europe. Departing from Paris she took with her the Grand Prix de Chant for the best recorded voice. The prize was hers for the rendition of Schubert's 'Tod und das Maedchen'. The return of Artur Rubinstein after a decade's absence was greeted with enhusiasm. The Polish pianist is quite busy fulfilling his engagements in all the major cities of the country, as solo recitalist and as guest artist with symphony orchestras. Trudi Schoop and her Puckish troupe arrived last month and started on their itimerary in a new tragi-comic dance-pan-

arrived last month and started on their itimerary in a new tragi-comic dance-pantomime called "All for Love."

The Salzburg Opera Guild continues bringing its Mozartian, Rossinian and Ibertian charm to seventy-five theatres in the land. At the end of its tour the Guild will repair to its Mondsee Castle headquarters to prepare Nicolai's 'Merry Wives of Windsor' and 'Die Fledermaus' by J. Strauss for next season's repertoire. Also working toward its first anniversary is the Continental Ensemble, that triple variety show composed of Victor Chenkin, Enma Runitch and Raphael.

The fall will usher in three novel items: the Saxophone Quartet of Paris, the Comedian Harmonists, and Argentinita and her Andulusian company.

The saxophone virtuosi will offer pro-ams of Mozart, Mendelssohn and Rim-y-Korsakoff. Alexander Glazounov and Gabriel Pierné have written a quartet and a series of variations especially for them.

The Comedian Harmonists are a sextet

of musical mischiefmakers who have been leaving a trail of chuckles behind them

from Melbourne to Paris. They are making their debut with the best wishes of the

The Queen of Spanish Dancers whose nickname means "the little Argentine-born," having captured the hearts of South America and the Continent, will invade the United States bringing her exciting dancers of Andelweis Andalusia

of Andalusia.

The new Ballet Russe headed by Leonide Massine as artistic director has mustered for its repertory of twenty-four ballets, the majority of which will be new even to native balletomanes, as principal dancers, in addition to Massine who will also act as ballet-master and choreographer, Serge Lifar. Tamara Toumanova. Alexandra Lifar, Tamara Toumanova, Alexandra Danilova, and Alicia Markova. Renowned painters, Henri Matisse, André Dérain, Christian Berard, Georges Braque, Eugene Berman, Alexandre Benois and the American artist, Ben Shahn, will provide the

can artist, Ben Shahn, will provide the decor and costumes. Augmenting the music of the old masters will be that of Paul Hindemith, Francis Poulenc, Georges Auric, Nicolas Nabokoff, Zoltan Kodaly, William Walton and Igor Stravinsky.

The solo dancers who have entered the new organization include Roland Guerard, American dancer formerly with the de Basil company; Nini Theilade, Danish-Javanese danseuse who appeared in concerts in this country; Irina Faberje, fourteen-year old ballerina now under Mathilde Kchessinska's tutelage; Georges Zoritch, Massine's rising young discovery; Nina Tarakonova, Nathalie Krasovska, Jean Yasvinsky, Eleanora Marra and Nina Strogonova.

Strogonova

### National Music League

THE past season's volume of engage-THE past season's volume of engagements secured for young American talent sponsored by the National Music League, Inc., has been very gratifying, and the fact that many concert buyers have already made plans to re-engage League artists for next year has justified the faith of the music committee in its selections.

While some changes will be made, the preliminary list of the League's artists includes Pauline Pierce, mezzo soprano, who has added the winning of the Naumburg

has added the winning of the Naumburg Musical Foundation Debut Recital at Town Hall on Feb. 10th to her already outstandof list of achievements; Dorothy Orton, lyric soprano, whose recent concert tour of Europe elicited so much favorable comment; Edward Kane, tenor, whose increasing popularity has kept him hard at work ing popularity has kept him hard at work fulfilling concert and oratorio engagements and re-engagements; Alfred Hopkins, tenor, another distinguished young American to whom each engagement invariably means a re-engagement; Gean Greenwell, bass, recently added to the League roster, is very much in demand for concert and oratorio engagements for the balance of this season and far into the next. Leonard this season and far into the next. Leonard Treash, bass, continues to be a popular young artist with gratifying commitments for the ensuing season. Harvey Shapiro, 'cellist, a member of the NBC Symphony, Arturo Toscanini conducting, has found time to accept concert engagements this season, and ambitious plans are under way

season, and ambitious plans are under way for next year.

The diminutive Olga Zundel, 'cellist, continues to add to her laurels and volume of engagements. Lois Bannerman, the young harpist who has won signal honors during the past year, has a very busy season to look forward to. Gertrude Hopkins, harpist, has been busy this season with orchestral, oratorio and concert engagements. Philip Williams and Mary Becker, violinists, are now on tour in the middle and central-western states, and reports on their concerts are most enthusiastic. Dorothy Minty, violinist, adds to her follow-Dorothy Minty, violinist, adds to her followng with every concert appearance. Lucie Stern, pianist, recently returned from another and most successful European tour, is now on her second middle and centralwestern concert tour. Judith Sidorsky, pianist, brilliant young musician, is very much in demand among concert buyers. Cecil Leeson, saxophone recitalist, has added the Rochester Philharmonic, with

(Continued on page 109)

### Willmore & Powers



Vandamm

Arthur Willmore

WILLMORE and Powers announce that Georges Enesco, who is under their exclusive management, will, besides being guest conductor with the Philharmonic-Symphony Society of New York, also appear as guest conductor with the Boston, Chicago, Cleveland, Pittsburgh and Cincinnati Orchestras, and in recitals. He is also appearing on many of the important concert series such as the Town He is also appearing on many of the important concert series such as the Town Hall Endowment Series, New York City: Choral Union Concerts of University of Michigan, Ann Arbor; Zorah B. Berry's Evening Concert Series, Buffalo; Toledo Museum of Art Series; Institute of Arts and Sciences Series of Columbia University, New York City.

Felix Salmond will again tour. In March he will appear twice with the Cincinnati Orchestra, Eugene Goossens conducting. Miriam Winslow and her Dancers will also tour. Miss Winslow will have a male part-



Kirby

Rhea Powers

ner with her and a group of girls. Her partner will be Foster Fitz-Simons, who for several years has been touring with the Ted Shawn Dancers. Fitz-Simons is one of the outstanding young American dancers now touring in America. Beal Hober, William Hain, Charles Naegele and Abrasha Robofsky will again tour extensively next season and Orrea Pernel, the young English violinist, who created such a great success during her first American visit, will return to America in the Fall for a ten-weeks tour.

Willmore and Powers are adding to

Willmore and Powers are adding to their list, 'The Trio of New York'. This ensemble which consists of Felix Salmond, Carl Friedberg (by courtesy of Annie Friedberg), and Daniel Karpilowsky, will give a series of five Town Hall recitals, starting on Oct. 22 and ending Jan. 7. These three artists will also appear with a few of the major orchestras. a few of the major orchestras

## NewYork Concert Managers

José Iturbi, to his list of orchestral appearances; and is now on his second consecutive tour of the central and middle-western states. The Brahms Quartet continue to hold their place among concert buyers, and its members are heard weekly over coast-to-coast networks. The Man-hattan String Quartet, returned from their second European tour, are preparing for their seventh consecutive tour of the cen-tral and middle-western states. William Wright, bass baritone, will again tour with the Oscar Seagle Singers. The newly organized Kaufman Trio is

also actively engaged.

The League will again have the privilege

of booking such fine musicians as Jeanne Palmer, dramatic soprano, and Dorothea Flexer, contralto.

### Harry A. Cahill

H. A. CAHILL announces that Tito Schipa, who reached these shores on Dec. 2 after completing his second major film "Who Could Be Happier Than I?" at Rome, Italy, has appeared in concert at Boston; Jamestown, N. Y.; had two appearances in "Martha" with the Chicago



Harry A. Cahill

Opera; radio appearance on the Lucky Strike Parade (Christmas Night); was soloist with the San Francisco Symphony; recital at Vancouver, B. C., and at the present time he is giving three concerts in Hawaii. On Jan. 29 he will give a Los Angeles concert followed by concerts at Chicago, Milwaukee and Detroit. On March 2, he sails for Germany to give one concert and proceeds to Italy for appearances at LaScala, Milan, Reale, Roma, and San Carlo at Naples. In May he starts work on his third feature nicture, which work on his third feature picture, which will keep him busy until the middle of July. He returns to the U. S. the latter part of July for appearances at the Holly-wood Bowl.

Myrtle Leonard, contralto, had a success-

Myrtle Leonard, contralto, had a successful tour of the northwest. She will resume her concert appearances in the U.S. as guest soloist with the San Francisco Symphony on April 23 and 24, followed by concerts at Santa Barbara; Bellingham, Wash.; Moscow, Idaho; Walla Walla and Mesa, New Mexico, etc.

Ruth Rooney, lyric soprano, will sail for England on the S. S. Washington, March 9, for England and will appear in concert at Aeolian Hall, London, March 22, and will then proceed to Paris for a

22, and will then proceed to Paris for a recital followed by appearances in Holland. She will spend the entire summer in Italy preparing for additional roles to ber operatic repertoire, etc.

Margaret Sittig, violinist, after a successful concert given at Steinway Hall on Jan. 6, is now concertizing in Florida with appearances scheduled at Daytona Beach, Palm Beach, Miami, Tampa, St.

Petersburg, Lakeland and Winter Haven, until March 15.

Martinez Oyanguren, guitarist. In addition to a series of broadcasts including the "Kate Smith Band Wagon" and twelve weekly appearances on the "Other Americas" has appeared in concert at Middlebury, Vt.; Swartont, Pa.; Schenectady, N. Y.; Cosmopolitan Women's Club, N. Y., etc. Plans are now being formulated for a tour throughout So. America, during June, July and August. On March I, he has been engaged to make a picture for Mentone Productions, Inc. Martinez Oyanguren, guitarist. In ad-

### Vera Bull Hull

VERA BULL HULL'S list remains practically unchanged. Arthur Loesser, piamist, continues to add to his large following. He has recently appeared as



Vera Bull Hull

soloist with the Dayton Philharmonic and will play with the Cleveland Orchestra in March and already is engaged as soloist with the Cincinnati Symphony for March

Frica Darbo, Norwegian dramatic so-prano, who made a success in 'Salome' with the Cincinnati Symphony last season, also at the Lewisohn Stadium in New York last summer, will return for con-

York last summer, will return for concerts and opera.

The Old Harp Singers of Nashville, Tenn., Dr. George Pullen Jackson, famous folk-lorist and founder, will have their second tour of this season in March and April and will tour next November and December and in the Spring of 1939.

Myron Taylor, tenor, who sang in the last Spring season of the Metropolitan Opera Company, is engaged to sing Lohengrin with the Philadelphia Civic Opera Company in February.

Company in February.

The Marianne Kneisel String Quartet will tour in the middle West in April.

Irene Williams, soprano, is singing in The Secret of Suzanne' with the Roches-

Mary Hopple, contralto, made a great success singing four weeks last summer with the Municipal Opera Company in St.

Foster Miller has sung most of the bass

Foster Miller has sung most of the bass baritone operatic roles with various opera companies during the past season.

Other artists on Mrs. Hull's list include: Ora Witte, soprano; Earl Weatherford, tenor; John Powell, pianist (by arrangement with N. B. C.); Paulina Ruvinska, pianist; Ralph Wolfe, pianist; Frances Hall and Rudolph Gruen, popular two-piano team; Florence Hardeman, violinist; Phyllis Kraeuter, 'cellist; Estelle Dennis and her dance group; and Marion Bauer, well known composer, in lecture recitals. New artists under Mrs. Hull's management this season will include: Dorothy Baker, lyric soprano, soloist at St. Bartholomew's Church; John Rockwood, hari-

tone; Sidor Belarsky, basso-cantante, and Balbina Brainina, pianist,

### Bernard R. Laberge

B ERNARD R. LABERGE is offering for season 1938-39 the following list of artists. As special attractions he will present (by arrangement with Richard Copley) E. Robert Schmitz with the Roth Quartet; the Pasquier Trio, from Paris;



Bernard R. Laberge

The Loewenguth Quartet; The Byzantine Ensemble, under the direction of Christos Vrionides; the Ortambert Quarter and the

Vrionides; the Ortambert Quarter and the Music Lore Trio.

In addition to this Mr. Laberge also announces the following artists: Pianists: Stell Andersen, Emma Boynet, Grace Castaguetta, E. Robert Schmitz, Gari Shelton. Violinists: Mischa Elzon, John Dembeck, Louis Krasner, Viola Mitchell. Sopranos: Leonora Corona, Povla Frijsh, Alice Tully. Contralto: Grace Leslie. Tenor: Arturo de Filippi. Baritone: Frederic Jencks. Diseuse: Louise Arnoux.

Mr. Laberge will also present a distinguished list of organists, namely: André Marchal, the well known blind organist from St. Germain des Pres in Paris, who will come to America again for a trans-

will come to America again for a trans-continental tour in October and November; Nita Akin, Power Biggs, Paul Callaway, Winslow Cheney, Palmer Christian, Charles M. Courboin, Virgil Fox, Char-lotte Lockwood, Alexander McCurdy, Ar-thur Poister, and Carl Weinrich.

### George Leyden Colledge

GEORGE LEYDEN COLLEDGE announces that the following artists will be under his management for the 1938-39

Singers: Margaret Speaks, featured so-



George Leyden Colledge

broadcasts for the fourth consecutive season, who between her appearances on the air, is fulfilling a full schedule of concerts where sold out houses are reported; Lucielle Browning, mezzo-soprano and Daniel Harris, baritone, both of the Metropolitan Opera Association; Stiles-Allen, British dramatic soprano, renowned for her traditional oratorio work; Belle Vreta, Swedish soprano; Georgina Dieter, young American mezzo-contralto; Steven Kennedy, American baritone; Carmen Reuben, soprano; Jean Chown, Canadian contralto; William Brownlow, (Lord Lurgan) English baritone who features programs of little known English songs, and Webster Booth, English radio and picture tenor.

Instrumentalists: Kayla Mitzel, young Canadian violinist who is now fulfilling a very busy American season, after some months in Europe; Edith Knox, California pianist, whose busy season includes appearances as soloist at the Hollywood Bowl and the Portland Symphony, and concerts; Harold Henry, American pianist; Lucile Lawrence, and Ruth Lorraine Close, harpists.

Other attractions: Vladimir Bakaleini-

Other attractions: Vladimir Bakaleini-Other attractions: Vladimir Bakaleinikoff, noted Russian conductor and composer; Gertrude Herliczka, Viennese conductor, at present fulfilling European engagements; Michael Strange, poet, actress and playwright; Jeanne Laval, contralto, in programs of little known Spanish songs and French bergerettes in period costumes; Elena Garnetti Forbes, M.B.E., British author and lecturer of the "Amazing Phenomenon of Voice."

### Guild for Musicians

THE Guild for Musicians enters its second year of management in Steinway Hall offices with a list which includes the exclusive direction in this country of the internationally-known harpsichordist and pianist, Ernst Victor Wolff; the visiting duo-pianists of the Salzburg Festival, Heinz and Robert Scholz, now in America for their first concerts here; Helen Teschner Tas, American violinist just returned from a half-year of concerts abroad; Webster Aitken, young California pianist whose concerts are divided annually between England and America; Suzanne Bloch, lutenist, concerts are divided annually between England and America; Suzanne Bloch, lutenist, singer to the lute, player of virginals and recorders; Harold and Marion Berkley, violin and piano recitalists who are also with the Association of American Colleges Concert Project; and the "Fiedel" Trio with its two associated musicians, coming to America for a first visit in March to give programs of late Gothic and early Renaissance music on "fiedels" (Gothic violins) and recorder, assisted by a vocalist. Associated also with the Guild for Musicians management is the Stradivarius Quartet, Harry Cumpson, pianist, and Hazel Griggs in her Concerts for Children.

dren.

Lecture-recitalists managed by this organization, which is represented in Baltimore and nearby centers by Sara Keidel Crane, include the composers Aaron Copland, Lehman Engel, Felix Labunski, Lazare Saminsky; and the critic, B. H. Haggin.

**Tenney Management** 

THE Tenney Management of which Philip T. Brown is director, believes that the future development of artistic talent in America lies in the hands of the in-

in America lies in the hands of the independent manager, simply because the big concerns, with their large overhead can only handle headline artists. What it is trying to do is develop out of the young and fine but unknown artists, the boxoffice attractions of the future.

The Tenney Management announces among others the following artists for the coming season: Alice Ehlers, Viennese harpsichordist; Pianists: Frederick Bristol, specializing in modern repertoire, Francis Moore, Lois Townsley, and Verna Mimosa, ten-year-old prodigy; Violinists: Laura Archera, young Italian virtuoso and Mary Gale Hafford; Harpist, Jayne Rullman; Singers: Dorothy Potter, soprano, Shirley Sinclair, mezzo, Lucienne Delval, contralto, Raymond Hunter, baritone, Therese Quadri; Te Ata, interpreter of American Indian folk lore; Sophia Delza, dancer; (Continued on page 112)

(Continued on page 112)



### Sylph-Like Ponselle Recaptures Hearts of Atlanta Music Lovers

Capacity Audience Charmed by Glamorous Operatic Star

Rosa Ponselle, glamorous opera star returned to Atlanta to recapture the city which in the days of the "Met's" annual season here worshipped at her feet. Ponselle is a great singer, a great artist and gave a program of utmost artistry and unexcelled interpretative genius. She is a truly great artist. She leaves not one detail of one phrase untouched by the highly sensitive artistry that will always keep her Atlanta Constitution, Mosselle Horton Young, Atlanta Constitution, Mozelle Horton Young

a great singer. Her voice has a certain rich quality that has always been her own particular heritage and set her above the mass of singers, and her ability for interpretating a song and making the audience feel it with her, in my opinion, is unsurpassed. Drama is as much part of her soul as music, so much so that for every song she creates around her the atmosphere and lives the text for the audience.

October 15, 1937

October 15, 1937

Rosa Ponselle was welcomed yesterday by an audience that filled Constitution Hall and demonstrated its admiration for the Metropolitan Opera soprano. The throng seemed to be animated by that ready responsiveness which stimu-Washington Post, Ray C. Brown,

lates an artist, and the enthusiasm of the auditors was matched by the vivacity of the singer. Miss Ponselle was in excellent voice, and that means that its variety of color and its dramatic cogency were fully displayed.

October 18, 1937

### Rosa Ponselle's Dramatics and Song Delight Audience

Miss Ponselle is quick to translate to her listeners the moods of her glorious song. She is blessed with a richness of tone that so many sopranos cannot achieve. Add her Charleston Daily Mail,

personal attractiveness and her flair for drama, and you can appreciate why six encores were demanded of her and there would have been more her and there would had she been willing.

November 24, 1937

### Ponselle, Artful Singer and Glamorous Person

A damp and drizzling evening did not discourage a Memorial Hall-ful of her admirers gathering to hear Rosa Ponselle and did not discourage the singer from a characteristically charming and artful performance. No singer plans and prepares her offerings with such meticulous care as does this one. Every song, every phrase is studied for its greatest yield of emotional value. Columbus Citizen, R. L. McCombs, November 13, 1937

Rosa Ponselle sings in Worcester more than any other noted artist; she may be denominated our favorite singer, certain to attract a throng which admires her matchless voice. Surely this voice is one of the rarest beauties of the genera-Worcester Evening Post,

tion! The familiar rich hue, the warm vibrancy and rounded tone all remain as we have heard them many times; moreover with the years exemplary vocalism has been added to the natural opulence of tone.

October 9, 1937

### **Delights Capacity Audience**

In fine voice and buoyant spirits, the soprano gave great pleasure to the huge audience assembled to

hear her. Everything she sang was rapturously received.

Columbus Dispatch, Samuel T. Wilson,
November 13, 1937

### Ponselle Carries on Diva's **Glamorous Role in Recital**

The dashing Ponselle put on a show as full of her own vital personality as it was of music. Ponselle is essentially a dramatic soprano. She prepares herself, dramatically, for each song, so that even without a printed program, you could almost tell by her eyes what she was going to sing before her first note. She was in excellent voice throughout the concert. It was an excellent show, and a packed house went for it for it.

Washington Daily News, Helen Buchalter,
October 18, 1937

### Constitution Hall Filled to Last Seat-Enthusiasm Greets Her Program

The auditorium was filled to the last seat. The singer's vivacious and charming appearance won her audience before she had sung a note and the enthusiasm continued unabated throughout the program. She is originality itself, and refreshingly so, for she brings immense

Washington Eve. Star, Alice Eversman

enthusiasm to whatever she does and an innate artistry that carries conviction. For her, songs or opera are alike dramas of life and as such she presents them to her public. There is no question that Miss Ponselle is a great singer and an unique artist.

October 18, 1937

paraphrase Kipling, might be said that opera is opera and the recital the recital and never the twain shall meet. Better than in days gone

by and better, indeed, than
Boston Post, Warren Storey Smith.

many of her operatic sisters did Miss Ponselle last evening meet the requirements of the concert stage. Few voices of the warmth and richness of Miss Ponselle's exist today.

November 5,

### **Ponselle Charms**

Despite inclement weather, admirers of Rosa Ponselle thronged to Memorial Hall in such numbers

that every seat was taken and many were placed on the stage.

Columbus Ohio State Journal.

Virginia Braun Keller, November 13, 1937

### Metropolitan Singer is Acclaimed Here In Colorful and Varied Program

Rosa Ponselle obviously retains her hold on the public, She had won the audience at Syria Mosque the audience at Syria Mosque before she sang a note. Her sense for quantity and quality of tones is doubtless outstanding. The singer Pittsburgh Post Gazette, displayed her superb vocal equip-ment and her dramatic appeal is so well known that further mention is unnecessary. The applause she received necessitated

Dr. Frederick Dorian, October 23, 1937

### ROSA PONSELLE IN BRILLIANT CONCERT

Rosa Ponselle, radiant and handsome, inaugurated the All Star Series. The audience of 5,000 and more was wildly responsive to her dramatic beauty of voice and gra-cious manner. She was in the best of vocal form and withheld none

of its loveliness. Curtain calls beof its loveliness. Curtain cans became so many that the count was lost. Encores piled up in sets and groups. Never has Rosa Ponselle been more satisfying than in her concert last evening.

Atlanta Georgian, Helon Knox Spain, October 15, 1937

Exclusive Management: LIBBIE MILLER 113 West 57th Street New York, N. Y.

"PONSELLE CHARMS"

# ROSA PONSELLE DELIGHTS HUGE AUDIENCE HERE

# **Capacity Crowd**

Rosa Ponselle, beloved dramatic soprano of the Metropolitan Opera completely captivated a capacity audience yesterday. Her voice was

in excellent condition and her ra-diant personality made a setting for a highly enjoyed recital.

MASTERFUL TONES - DICTION EXCELLENT

# Ponselle's Golden Tones Captivate

# Singer, in Glorious Voice, Given Ovation

Miss Ponselle won her audience completely not with her glorious voice alone but with her captivating personality. She was given ovation after ovation. Miss Ponselle's first number, the aria from Jeanne D'Arc, was a fitting vehicle for her mag-nificent art. Her high notes were

as clear and sparkling as the diamonds that glittered on wrist and fingers, and her lower tones had a quality which seemed to go straight to the heart of the listeners.

Worcester Telegram, Tyra Lundberg Fuller,

# Capacity Audience Cheers, Calls, Recalls Rosa Ponselle

Operatic Soprano's Excellent Program Stirs Enthusiasm of Packed Auditorium — Insatiable in Demands for Added Numbers by Golden Voice — Lose Count of Encores After Eighth.

Reviewers have exhausted their superlatives in appreciative com-ment and there is little to add that can enhance the universally favor-able opinion on the singer and her The golden voice, the glamorous magnetic personality.

the versatile artist, supreme in so many varied realms of vocal ex-pression—all this and more was revealed last evening. The audience was insatiable in its demands for

was insatisated added numbers.

Worcester Evening Gazette, Walter Farmer, October 9, 1937

# In Rare Form

Miss Ponselle was in rare form last Miss Ponselle was in rare form last night. Long known as a highly skilled master of interpretation, as well as a superb actress, she combined both talents to infuse each song with a clarity and perfection of detail not often attained. Her pianissimo tones floated out as gentle whispers of sound, but were audible in the remotest corner of Raltimere Frenitz Sun. Robt. B. Cockrane. Baltimore Evening Sun, Robt. B. Cochrone,

the building, and her voice contained a variety of shadings and colorings which are the result of years of work and fine singing. Every offering was the signal for tumultuous applause, and at the end of the concert the audience simply refused to go home until she had sung again and again.

# SHE IS A VOCAL BIRD OF PARADISE

Boston Transcript, Redfern Mason,

# Atlanta Pays La Ponselle Tribute of Biggest Crowd

Rosa Ponselle opened the All Star occupying seats improvised for the Series singing before an audience occasion. Series singing before an audience which included standees and those

Atlanta Journal, Frank Daniel, October 15, 1937

NOW BOOKING-SEASON 1938-1939



# NewYork Concert Managers

(Continued from page 109)

lecturers J. Van Cleft and Nina Cooper in Folk Song Journeys; Edward Avis, hird song mimic; and Kathrin Robertson om "Let's Enjoy Music."

# Town Hall, Inc.

THE management of Town Hall looks forward to another season of intense activity. Kemneth Klein, manager, reports a healthy trend toward cycles in these ad-vance requests for dates, and to encourage this the management will give preference in allocating dates in the coming season to artists who plan to present series and cycles of gemaine program value. Such bookings are found to be not only profitable for the artist, but in addition usually accomplish the worthy objective of building new audi-

An important development during the



Kenneth Klein

past year which it is expected will have far-reaching effects in the future, was the emlargement of the Town Hall Music Committee which now includes: Walter W. Nammburg, chairman; Mrs. Harry W. Chase, Mrs. Hermes Fontaine, Mrs. Leonard Hill, Mrs. Harold V. Milligan, Mrs. F. A. Muschenheim, Mrs. Frederick Steinway, Mrs. Theodore Steinway, Mrs. Arthur M. Reis, Mme. Olga Samaroff-Stokowski and Mr. William Ziegler, Jr. The enlarged committee will help in the formulating of musical projects which it is hoped will be of lasting benefit to musicians and the music-going public.

Amother plan sponsored by the commitnee is the Young Artist Award.

George V. Denny, Jr., president of The Town Hall, Inc., feels that such projects are in keeping with the educational purposes of the institution, which was established in 1894 as "The League for Political Education." The change in name effected last month in order to avoid confusion as to the nature and character of the work carried on at the Town Hall. In

fusion as to the nature and character the work carried on at the Town Hall. addition to the busy recital schedule. The

addition to the busy recital schedule, The Town Hall, Inc., sponsors a daily schedule of lectures on diversified subjects, and jointly sponsors with the National Broadcasting Company every Thursday evening the mational radio program "America's Town Meeting of the Air."

To help reduce the indebtedness on the building, and therefore to help directly in the furtherance of its educational work, The Town Hall, Inc., has sponsored for the past eight seasons the "Town Hall Emdowment Series." one of the most disthe past eight seasons the "Town Hall Emdowment Series," one of the most dis-tinguished concert courses in the country. Imguished concert courses in the country. In the present season the following artists will have been presented: Lotte Lehmann; Walter Güeseking; Shan-Kar and his Himdu Balllet; Rudolf Serkin and Gertrud Wettergren in joint recital; Lily Pons; Harold Bauer, Albert Spalding and Gaspar Cassadio in trio recital; Georges Enesco and Mariam Anderson. A series of similar himb merit will be presented for the pitth high merit will be presented for the ninth consecutive season during 1938-1939 al-though definite selections of artists can not yet be announced.

yet be announced.

In accordance with a proposal submitted by Mr. Klein, the Town Hall Music Committee will next year award an appearance on the Endowment Series to the young artist who, in the opinion of the Committee, gave the most outstanding perform-

ance in a Town Hall recital this season. This award will be presented each season in the future on the same basis. All artists in the future on the same basis. All artists under thirty years of age giving a Town Hall recital in a particular season are eligible for the award of an appearance on the Town Hall Endowment Series the following year. The only other requirement is that the winner perform a composition by a living American composer on the Endowment Series program.

# Athenaeum Mgt.

M ILTON BENDIMER announces the M ILTON BENDIMER announces the following attractions for the concert season of 1938-'39: Sopranos, Emily Roosevelt, Sheila Tara, Maude von Steuben, Dorothy Hosier; tenors, Theo. Karle, Oliver Stewart; baritones, Benjamin Grobany, Eugene Frey; pianists, Lydia Hoffmann-Behrendt, Anton Rovinsky, Mary Menk; ensemble, New Art Trio; violinist, Max Pollikoff; pianist-lecturer, Dr. Marion Rous; contralto, Hazel Heffner; 'cellist, Jean Schneider; conductor, Joseph Wagner of the Boston Civic Symphony.

The concert season 1937-'38 has proven, despite business recessions and economic uncertainty, a generally encouraging one.

uncertainty, a generally encouraging one. Theo. Karle's concert itineraries have ranged from coast to coast; Hoffmann-Behrendt's appearances at colleges and universities have included appearances on the leading courses at Augustana College, Columbia University, Cornell University, Dartmouth College, Hood College, North-west Missouri State Teachers College,

Skidmore College, Smith College, and Vassar College.
Emily Roosevelt has been heard as soloist with five symphonic organizations as well as in recital and oratorio; Tara has been heard success in concerts in the achieved marked success in concerts in the Eastern United States. Radio broadcasts have proven a further stimulus: Karle, have proven a further stimulus: Karle, Hoffmann-Behrendt, and Pollikoff were heard as soloists with leading symphony orchestras over Columbia and Mutual broadcasting systems.

# Patricia G. Arons

PATRICIA G. ARONS'S experience as advertising manager of a national magazine is of great advantage in stylizing careers. With this in mind, she established her office this winter to render individual

service to concert artists.

Among the artists she represents are Amelita Galli-Curci, under management of Evans & Salter, who this year sang in fifteen cities, and who is now being booked for an extensive tour from coast to coast; Igor Gorin, under management of Haensel & Jones, who is fulfilling his first coast-to-coast tour, and will make his American operatic debut next season.

Peter Paul Loyanich, ten-year-old boy pianist, made a most successful New York debut, also under management of Evans & Salter, whose plan is to accept only a limited number of engagements for him, so as not to interfere with his continued coaching with José Iturbi. Brian Aherne is another artist whom Miss Arons is introducing to concert audiences and who troducing to concert audiences, and who will make several appearances this season, and who is booked with the San Francisco Symphony in a Shakespearean program. Miss Arons is negotiating now with a celebrated dancer to take under her personal management. sonal management.

# Antonia Morse

ANTONIA MORSE announces that Percy Grainger is booked solidly for the present season and she has arranged for his 1938-39 season until March 1, 1939.

Mr. Grainger's many sided activities as composer, pianist and conductor have necessitated his concentrating his American tours to a shorter period. This season in approximately four months he is giving concerts from the Atlantic to the Pacific Coast, totaling in all thirty-seven appearances.

In May, at the close of his present sea-



Milton Bendiner



Libbie Miller



Antonia Morse



Patricia Aron

son, he will sail for Australia where he and Mrs. Grainger will spend the sum-

His next American tour is booked open in the Northwest on Jan. 15, 1939 and at the close of his concerts in that territory he will tour East stopping in the Middle West where concerts have been arranged for him to open about Feb. 15. With this schedule now arranged it will not be possible for him to arrive in the East until after March 1, 1939.

THE Bane Booking Bureau will continue to divide its time between presenting meritorious debutants in the New

York concert halls, and booking the more established names for local concert courses

Prominent among its artists to be presented again in concert in New York is Marga Waldron, dancer, at the Guild Theatre in April.

L IBBIE MILLER announces that during the season 1938-'39 Rosa Ponselle will make a coast-to-coast concert tour, in addition to fulfilling opera and radio engagements, the former in October and November, 1938, and February and March, 1939, and the latter throughout the season. out the season.

# Olney Mgt., White Plains

Now in its eighth year, Mrs. Julian Olney of White Plains reports that her concert subscription series is enjoying its best season. Its average attendance has been increasing each year until now it is in the forefront of similar series in the New York metropolitan area.

The concerts are held as usual in the commodious Westchester County Center which seats over 4000 persons. There is one subscription concert each winter month beginning in October with special events put on at various intervals.

So far, the subscription concerts this sea-

So far, the subscription concerts this season have been given by Martini, Rachmaninoff, the Rochester Philharmonic, Onégin, and a joint recital was played by Zimbalist and Garbousova on Feb. 4. The final subscription event remaining will be the Ballet Russe on March 11, after which there will be a special concert by Nelson Eddy on March 19.

The annual Westchester Music Festival, of which Mrs. Valentine E. Macy is president, is also under Mrs. Olney's management. Hugh Ross has been re-appointed conductor. The dates of the festival, now conductor. The dates of the festival, now entering its fourteenth season, are May 13, 20 and 21. For the first time in five years, the junior concert is being restored as a feature of the programs. The band will be under the leadership of Harwood Simmons, and Peter Wilhouski will have charge of the chorus.

The program on May 20 will be entirely symphonic by the full Philadelphia Or-



Mrs. Julian Olney

chestra under its regular conductor, Eugene Ormandy. On the following evening, May 21, Hugh Ross will conduct the orchestra and Westchester Chorus consisting of: The B Minor Mass by Bach; 'The Origin of Fire' by Sibelius, and 'The Ordering of Moses' by Nathaniel Dett.

## N. Y. STATE FEDERATION PLANS TENTH BIENNIAL

Four - Day Music Festival To Be Held in Binghamton in April-Many Artists To Take Part

elaborate program has been planned for the tenth convention of the New York Federation of Music Clubs, to be held in Binghamton, former home of Mrs. John McClure Chase, State president, April 20 to 23.

A few of those who will take part in the four-day music festival are Joseph Bentonelli and Susanne Fisher of the Metropolitan Opera Company, Felix Robert Mendelssohn, 'cellist, descendant of the famous composer; Charles Haubiel, pianist and composer; Dr. John Warren Erb, choral conductor and di-rector of the symphonic department of New York University; Harvey Gaul, composer and organist; Gena Brans-combe, composer and choral conduc-

tor, and Herbert Stavely Sammond, composer and conductor. Among the speakers will be Dr. Nikolai Sokoloff, director of the Federal Music Project, and his wife Ruth Haller Ottaway, a former president of the National Federation of Music Clubs; Marion Bauer, composer and lecturer; Ethel Peyser, author of 'The House that Music Built', and several others.

A choir festival with a chorus of 300, a junior day featuring Mrs. Edward MacDowell, a "lobby sing" conducted by Geoffrey O'Hara and Edwin R. Weeks, and a religious concert are a few of the more important events.

Arrangements for the program are in the hands of a committee headed by Mrs. Edgar Stillman-Kelley, former president of the National Federation of Music Clubs.

# Kindler Is Host to Vienna Choir Boys



Harris & Ewir

The National Symphony Conductor, assisted by His Excellency the Austrian Minister, Edgar L. G. Prochnik, Serves Ice Cream and Cake After a Washington Concert Given by His Young Guests

# BALTIMORE HEARS TWO ORCHESTRAS

Kindler Conducts the National Symphony and Janssen the Municipal Players

BALTIMORE, Feb. 5.—The National Symphony, Hans Kindler, conductor, at its concert at the Lyric on Jan. 18 gave a capacity audience much pleasure with brilliant readings of Dvorak 'Carnaval' Overture, the 'Manfred' Symphony, Schubert's 'Rosemunde' entr'acte, and the prelude to 'Die Meistresinger'. The Vienna Choir Boys, under the direction of Viktor Gomboz, were the added attraction to the program.

added attraction to the program.

Werner Janssen, the new conductor of the Baltimore Symphony, at the second adult program on Jan. 23 at the Lyric, conducted Wagner's 'Wotan's Farewell and Fire Music' the Strauss 'Rosenkavalier' waltzes and the Borodin Symphony No. 2. As a representation to American music Samuel Barber's score—'Music for a Scene from Shelley', was of interest. The work was favorably received and the composer was applanded and had to rise in recognition of approval.

Mr. Janssen won the attention of a wouthful audience with the program of Russian music which he presented with the Municipal Orchestra as the second episode of 'Music of Nations' in the series of concerts for children, on Jan. 29. Glinka, Mussorgsky Tchaikovsky and Stravinsky examples gave material for the note books which the young andience is compiling for future competition.

Franz C. Bornschein

Cornell College Plans May Festival

Mount Vernon, Ia., Feb. 5.—Albert Spalding, violinist, and Ernest Hutchesom, pianist, will be guest soloists at the 1938 May Music Festival at Cornell college. Dr. Frederick Stock and the Chicago Symphony will again appear, on May 14. Selections from Bach's 'B Minor Mass' sung by the Cornell Oratorio Society will be repeated this year,

accompanied by the Chicago orchestra. A chorus of 160 voices has been trained by Harold W. Baltz.

# ST. LOUIS SYMPHONY IN SIBELIUS MUSIC

Harris Prelude and Fugue and Appearance of Duskin Add to Interest

St. Louis, Feb. 5.—The twelfth pair of concerts on Jan. 14 and 15 brought two first performances and a distinguished soloist in the person of Samuel Dushkin. The program:

The work of Mr. Harris was heard here for the first time and provoked a great deal of interest, but a further hearing of the work would no doubt tend to more clearly define the composer's ideas. Mr. Golschman projects a beautiful musical picture in the Debussy Prelude and his reading of the Sibelius Symphony, in one movement, was forceful and compelling. Mr. Dushkin's playing showed his studious conception of the Mendelssohn work and his technique was flawless.

The Helsinki University Chorus of over fifty voices appeared on the Principia Concert and Lecture Course on Jan. 21 before a crowded house. Under Martti Turunen, a program of Finnish music was presented from the works of old and new composers. For sheer beauty of tone, precision of attack and colorful shading, this chorus is in the first rank.

The third offering on the Civic Music League, managed by Alma Cueny, on Jan. 25 at the Municipal Opera House, was Uday Shan-Kar and his Hindu Ballet and Musicians. It was their first appearance here in several years and the varied types of dancing and music were greatly enjoyed. HERBERT W. COST

# A Distinguished List of the World's Finest Concert Attractions

October-December Wagnerian Festival Singers Hilda Konetzni, soprano Marta Krasova, contralto Henk Noort, tenor Frederic Langford, second tenor Joel Berglund, bass-baritone Guisseppe Bamboschek, director November-January Jussi Bjoerling, Walter Gieseking, January - April pianist December - March Alexander Kipnis, Gertrude Pitzinger, December - March mezzo soprano Erna Sack, January - February coloratura soprano Rosalyn Tureck, October - March Orlando Barera, December - March violinist and The Salzburg Trapp Choir October - March A-capella, block-flutes, and folk-songs by this famous Austrian ensemble

Under One Management

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# THE MAN BEHIND THESE NINE **OUTSTANDING** ATTRACTIONS

Management: CHARLES L. WAGNER, Inc. 511 Fifth Avenue New York City

# A Line of Type That Stands For:

The Longest Established Concert Management in America

The Most Progressive National Concert Management

An Ever-Changing List of the Best Concert Talents-in the Prime of Their Careers

An Intimate Knowledge of the Local Manager's Problems

Personal Management of Only First Class Attractions

Expert Publicity for All Attractions

A Small Private Enterprise-

Therefore, low overhead

Therefore, a saving in artists' fees to the local manager

Every Inquiry Receives the Personal Attention Vital to Artistic Success

# AND HIS STAFF

Lulu G. Breid

Edward W. Snowdon





# The Season's Find

Town Hall-January 17, 1938 Carnegie Hall-February 22, 1938



# PITZINGER

Mezzo Soprano

"Here is a luminary of the order and it may be of the magnitude of Julia Culp and Elena Gerhardt. . . .

New York Sun, January 18, 1938-Oscar Thompson

"Miss Pitzinger is an extremely vivid interpreter of poetry as well as song. She had such command of accent and nuance, such excellent diction and musicianship that each one of these songs was a perfect union of word and tone, imagination and music. . . .

New York Times, January 18, 1938-Olin Downes

"A singer in the great line of interpreters of German lieder, one whose peer has not been heard hereabouts since the retirement of Julia Culp and Elena Gerhardt . . . the possessor of an exceptional voice, voluminous, dark in texture and skillfully projected with a true feeling. . . .

New York Herald Tribune, January 18, 1938-Jerome D. Bohm

1938-December-February-1939

Management: CHARLES L. WAGNER, Inc.

511 Fifth Avenue New York City

## A "NAME QUALITY" THAT DRAWS

"Cavorting easily and confidently in the strato-sphere of song, several tonal steps even above that region into which other sopranos climb only with difficulty on state occasions, Erna Sack, sensational Viennese opera star, drew thunderous applause from an audience that filled Moore Theatre last night.
"But Miss Sack did more than merely astound Seattle music lovers with her ability to sing C above high C. No mere musical freak, she completely captivated her audience with the warmth, breadth and diverse timbres of her voice, and no less with her fresh, 'gemutlich' personality."

Seattle Star. December 29, 1937.

Seattle Star, December 29, 1937.

"Seldom have I known a collection of music-lovers to indulge so continuously in gasps, sighs and gurgles of admiration—these formed, in fact, a sort of suppressed obligate to whatever the singer elected to do. "Miss Sack is in musicianly command of a voice that is naturally warm and beautiful, and that is capable of much variety in color and meaning. She sings with feeling, and with a keen sense of style differentiation, and it seems to me that the highest compliment among the many she earns concerns her exquisite treatment of the Lieder in one section of the program."

St. Paul Pianeer Press December 2, 1937.

St. Paul Pioneer Press, December 2, 1937.

"These high tones, too, were actually musical and as far removed from the habitual shrilling of a majority of coloratura sopranos when stretching for a high position as is possible to imagine. Miss Sack has, besides this upper register, a lower, beautifully toned register and a middle voice. She is an accomplished singing artist, as she demonstrated in her group of songs by Marx, Reger, Grieg and Strauss. Miss Sack had for these songs a lovely, delicately emotional quality of voice with which to deliver them —a peculiar tone, as of extreme youth, unspoiled by contact with the world."

Cincinnati Times, October 30, 1937.



Coloratura Soprano

# ERNA

Everything the Public Wants: Beauty of Song, Artistry, Entertainment

EVERY CONCERT AN OUTSTANDING SUCCESS

1939-January, February, March-1939

Management: CHARLES L. WAGNER, INC., 511 Fifth Avenue, New York City

# Two New Stars for America's Concert Courses

# \* TURECK

# TRIUMPHS AGAIN



5 New York Concerts Last Season

6 Town Hall Recitals This Year

Young American Pianist Scores Outstanding Achievement of Music Season



"... first class playing admirable in musical conception, in feeling and imagination, and in the refreshing youthful gusto of the performance. A few more performances like that and Rosalyn Tureck will have gone far toward impressing upon the local consciousness the fact that Bach is not only interesting, but positively exciting..."

New York Times, November 9, 1937—Olin Downes

"... for sheer beauty of emotional expression her playing of the Chopin Nocturne was superb. She is instinctively a Chopin interpreter, as was further proven in the following two etudes..."

Washington Evening Star, January 13, 1938—Alice Eversham

Steinway Piano

# A SUPERIOR CONCERT ATTRACTION

# BARERA



"... Barera reminded us that great violins first were made in Italy and that Italians still are able to challenge the Russians in the matter of tonal and technical mastery of the instrument. His account of ancient pieces by Veracini and Tartini was impeccable. He made the Paganini virtuosity startling without vulgarity. His modern pieces by Pizzetti, Castelnuovo-Tedesco and Pilati were similarly impressive. . . . He was received with great enthusiasm. . . ."

Washington Herald, January 25, 1938

"... The most notable find of the music world this season was presented in the person of the young Italian violinist, Orlando Barera..."

Washington Times

Soloist: Boston Symphony— February 21-22, 1938



Orlando Barera returns for his third American tour December, 1938



# THE OUTSTANDING TENOR OF OUR TIMES

". . . he has fresh ringing top tones such as no singer has pealed forth on the stage of our greatest opera house since the departure of Messrs. Gigli and Lauri-Volpi . . ."

-New York Herald Tribune January 5, 1938

"Mr. Bjoerling's is a lyric tenor that is capable of being projected with amplitude in the grand style. Its range is extensive and it is full throughout the scale, with especial brilliance in the top tones. Transpositions downward are not for this young man. He can hit a high C with a cleanness and power and resonance that are stirring when one recalls the stranglings of less lavishly endowed singers.

. . Having been brought up in a musical family, Mr. Bjoerling sings with the accuracy of intonation and the good taste of a musician."

—New York Times, January 5, 1938

-New York Times, January 5, 1938

". . . the young singer achieved a success seldom paralleled in our rooms of music, large or small.
"Mr. Bjoerling's voice not only has substance,

"Mr. Bjoerling's voice not only has substance, sonority and compass to recommend it, but is the absolutely unspoiled voice of a young man. His breath support is truly magnificent, and he can command a flawless legato of prodigiously long sweep and spin a tone from an imposing fortissimo to a vanishing pianissimo.

"He possesses an extraordinarily even scale, his attack is remarkably pure, his mezza voce exquisite. . . and Mr. Bjoerling, unlike most tenors, was unembarrassed in the discreet use of the lower part of his extensive range."

—New York World Telepram.

-New York World Telegram January 5, 1938

". . . we discovered a tenor such as this city has not heard in many a moon. Adolescent in appearance the newcomer carries himself with stately demeanor and sings like a

demigod. . . ."

—Chicago American, December 9, 1937

"I am certainly not prepared to deny that Mr. Bjoerling is the world's greatest tenor, for I have not heard any living tenor sing better. His voice is fresh, vital and thrilling in timbre. A vocal method fully adequate to his present needs gives him an unusually even scale, and he has the physical strength to project his splendid top tones with solidity and assurance." -Chicago Tribune, December 14, 1937

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1938-November, December, January-1939

THE OUTSTANDING TENOR OF OUR TIMES

Management: CHARLES L. WAGNER, Inc., 511 Fifth Ave., New York City



Two of the World's

Greatest Voices



# HILDO NETZNI



Marta KRASOVA

"Indeed, there is but one Wagnerian singer before the public who 'tops' any one of them. She, of course, is Kirsten Flagstad. As a runner up Hilda Konetzni would be completely adequate substitute if Flagstad, as she has announced, should not sing here again in opera.

"When she sang the eminently fitting open-ing number on the program, the Dich Teure Halle from "Tannhauser", her voice had a quality which could derive only from one born and trained in the German tradition. It was so full, so Teutonic in the most complimentary sense of that term, that the audience greeted her with bravos at the close."

San Francisco Call-Bulletin, November 29, 1937

"In the 'Freischutz' aria Miss Konetzni produced some lovely tones. I have not heard the Leise, Leise portion done so well in a long time. And few sopranos can finish off the 'Meistersinger' Quintet with such a fully rounded B-flat."

Cincinnati Enquirer, November 11, 1937

"Hilda Konetzni opened the program with a soulful singing of the aria Dich Teure Halle lending it that verve that is seldom attained, and dedicating the event to a feast of Wagner as his music is sung in Vienna. . ."

Los Angeles Evening Herald and Examiner, December 3, 1937

"There is a certain freshness and clear ringing quality to Miss Konetzni's soprano that is a delight to the ear and a rare enjoyment to those who are entranced by youthful flexibility and bell-like quality."

San Francisco Argonaut, December 3, 1937

"Miss Konetzni reminds one somewhat of Madame Schumann-Heink at the height of her career, but she has more sparkle, and her voice, though as powerful as that of the beloved Schumann-Heink, has a sweeter tone."

Tacoma Times, November 24, 1937

"The slim, youthful contralto presented three of Wagner's concert songs. Her tone was most beautiful, her style and its interpretation distinguished for their refinement, taste and dramatic power."

San Francisco Chronicle, November 29, 1937

"Marta Krasova, mezzo-soprano from Prague, is one of the few singers who can accurately be called willowy. Her disposition is one of glowing, sunny warmth. The voice is concentrated and edgy at the same time that it is sweet and fresh, and she sings with a commanding line and power."

Chicago Tribune, November 15, 1937

"Three things impressed me most about Marta Krasova—her evenness of scale, her strength of high tones, and the refinement of her style." Cincinnati Enquirer, November 11, 1937

"Foremost among those revealed to us yesterday is the contraîto, Marta Krasova, who had the additional asset of a physique as slender and willowy as any movic star. But there was nothing slender about her voice, which has the true contraîto timber throughout its ample range and proved rich in tone and memorably expressive in three solos."

\*\*Sam Francisco News Nonember 29, 1937

San Francisco News, November 29, 1937

"Miss Krasova, who looks like a Melisande with a sense of humor, has a warm and beguiling contralto of heroic range and glowing lustre. The aria from "Rienzi" was in the grand manner; the Dvorak songs rich in folk-lore."

Chicago Journal of Commerce, November 15, 1937

"The voice is a contralto of unusual range, the lower registers warm and sensuous, the upper octave also warm and highly dramatic... She has not only a voice of exceptional freshness and power, but also earnestness and communicative emotion for her years."

New York Times, October 18, 1937



Two Stars of the Wagnerian Festival Singers

October-December: Concerts, Opera, Radio

Management: CHARLES L. WAGNER, Inc., 511 Fifth Ave., New York City

"His artistry and his magnificent voice are so outstanding as to make us proclaim him the greatest basso of the day . . ."

CHICAGO AMERICAN, November 15, 1937

# KIPNIS



# The Superb Vocal Attraction for Every Concert Course

● Vienna-Cable to N. Y. Times, May, 1937

"Alexander Kipnis, who is not only one of the greatest contemporary operatic bassos but also one of the foremost living masters of the Lied, gave his second song recital within a few months lately and with such consequences of popular excitement that he is now down for a third one during the June festival weeks. The recent Brahms memorial events hereabouts have brought nothing more memorable than Kipnis's immeasurably affecting delivery of the 'Four Serious Songs'."

New York-Post, October 18, 1937

"Mr. Alexander Kipnis now appeared and sang a group of Schubert songs . . . I heard Mr. Kipnis in Salzburg last summer where his Sarastro in 'The Magic Flute' and his Rocco in 'Fidelio' were two of the highlights of the Festspielhaus, but I was hardly prepared to find him a Lieder singer of the first rank. I was indeed astonished yesterday to hear his rich deep Russian basso put to such delicate uses in the tender 'Gute Nacht' and the tremulous 'Der Jungling an der Quelle.' While in 'Der Wanderer' and 'Aufenthalt' the artist conveyed the Byronic passion of the lyrics without violence to the musical limitations of the 'Lied' . . ."

-Journal and American, October 18, 1937

"Alexander Kipnis, one of the greatest of bassos before the public, thrilled his listeners in a group of Schubert songs. His is an outstanding talent in any company, for not only does he possess a voice of amazing range and quality but his consummate artistry in numbers of varied demands and import was revealed with faultless command of style and incomparable musicianship."

● Brooklyn-Citizen, October 21, 1937

"Alexander Kipnis sang here for the first time. We can say that he will be welcomed as frequently as he cares to come, by full houses. The group's publicist describes Mr. Kipnis as 'the greatest low voice of our times: both the consummate operatic artist and the concert singer per excellent." He says that, 'Kipnis was chosen by Toscanini for every performance of Fidelio and The Magic Flute in the 1937 Salzburg Festival and that he has been sought by every major opera company in the world. 'After hearing him last night we believe every word of it. Why American gold has not lured him before we do not know. No one since Chaliapin and the young John McCormack has had such stage presence; his ability figuratively to bring his listeners across the footlight, just as do great actors, ought surely to win him a concert following of vast scope, even aside from his extraordinary vocal power."

Chicago-Tribune, November 15, 1937

"Kipnis . . . found that his friends here had not forgotten him. In the five seasons that have elapsed since he left Chicago he has become an even greater artist, if that were possible. He gave a glorious demonstration of the way in which Wagner's music becomes charged with fresh vitality when it is enlivened by really smooth singing, delicate nuances of color, and sensitivity to the meaning of the text."

● Los Angeles—Daily News, December 3, 1937

"Kipnis' voice is a vibrant, exciting basso whose tremendous volume has to sacrifice absolutely nothing to dramatic delivery. Also, he is an actor of no mean ability, with range from intensity required of Wagner to the sly humor of Strauss."

-Times, December 3, 1937

"Kipnis is inimitable. He has the utmost finish and sophistication combined with sincere and real emotion in his voice."

1938-December, January, February-1939

Management: CHARLES L. WAGNER, Inc., 511 Fifth Ave., New York City





Travel and Industrial Development of Great Britain and Ireland

LONDON, Feb. 1.

ITH English concert managers reporting increased activity everywhere, the musical horizon appears bright not only in London but also in other cities and towns through-out Great Britain. There has been a marked increase in the attendance at choral, orchestral and chamber concerts throughout the country. This was particularly noticeable at the Leeds Triennial Festival, and at the Three Choirs Festival held at Gloucester.

Several new chamber-music Clubs have been formed in various centers, increasing the opportunities for young artists or merit to appear before the public. In estimating the extent of the musical field here, one must take into consideration that concerts which take place in the important holiday resorts in the summer. Many international celebrities are engaged for these summer

This year Sir Henry Wood will celebrate his jubilee as a conductor, and in honor of this notable occasion an in-fluential committee is organizing two special concerts to be given at the Queen's Hall in London, the proceeds of which will be devoted to charity.

Herewith are detailed reports from leading London concert managers.

### Harold Holt

As usual the International Celebrity Concerts arranged by Harold Holt continue to



Harold Holt, Who Arranges the International Celebrity Concerts

be one of the most prominent features of musical activity in Great Britain. This

season the series, comprising 120 concerts and covering twenty towns throughout the United Kingdom, is more important than

Among artists appearing in the International Celebrity series, the conductor Rafael Kubelik proved a sensation both in London and on tour. The tenor Gigli beat all records, filling Albert Hall twice within six weeks, while thousands were turned away. Lawrence Tibbett also enjoyed a great success.

joyed a great success.

Among other artists to appear in this series are Kreisler, Rachmaninoff and Menuhin. Notable among the early-season events was the tour of the Prague Philharmonic Orchestra. Ida Haendel, child prodigy of the violin, is confirming the reputation she established last year. Another celebrated violin prodigy, Guila Bustabo, is scheduled for a concert tour in Australia. Richard Tauber will also have an Australian tour.

Mr. Holt is presenting to the London public the dramatic soprano Beniamina Pinza, sister of Ezio Pinza.

Mr. Holt is manager of the Covent Garden Sunday Concerts given by the London Philharmonic under the baton of Sir Thomas Beecham. A few guest-conductors also appear in this series, among whom Georg Schneevoight obtained a particular success.

For next season, 1938-1939, Mr. Holt plans to bring over the Vienna Philharmonic Orchestra under the baton of Oswald Kabasta, for a tour of the British Isles. He has also arranged concert tours for Richard Tauber, for Paul Robeson, and for the London Philharmonic under Recebam

The following is a list of the artists and

The following is a list of the artists and ensembles who come under the management of Mr. Holt in Great Britain:

Sopranos—Stella Andreva, Sylvia Bernita, Marjorie Booth, Margaret Carlisle, Toti dal Monte, Kirsten Flagstad, Ria Ginster, Dorothy Hastwell, Frieda Hempel, Lotte Leonard, Jennie Maude, Nan Maryska, Grace Moore, Jarmila Novotna, Eide Norena, Lina Pagliughi, Linda Parker, Lily Pons, Else Rykens, Winifred Radford, Elizabeth Rethberg, Margaret Sheridan, Oda Slobodskaya, Ina Souez, Eva Turner, Maggie Teyte, Cecilia Wessels, Sylvia Welling, Millicent Ward.

Mezzos and Contraltos—Marian Ander-

Mezzos and Contraltos—Marian Ander-son, Vera de Villiers, Ruby Heyl, Sabine Kalter, Maria Olszewska, Rita Clare, Mar-

kalter, Maria Olszewska, Rita Clare, Marigot Stahl.

Tenors—Dino Borgioli, Beniamino Gigli, Walter Glynne, Joseph Hislop, John McCormack, Angelo Minghetti, Harold Oppenheim, Frank Sale, Richard Tauber.

Baritones and Basses—John Brownlee, Bruce Boyce, Reginald Charles, Patrick Colbert, Robert D' Albini, Arthur Endrèze, Lance Fairfax, John Morel, Luigi Montesanto, Pinza, Paul Robeson, Mariano Stabile, John Stanfield, Lawrence Tibbett, Alfredo Tomasini, John Charles Thomas, Anlon Young.

Violinists—Yvonne Astruc, Guila Bustabo, Samuel Dushkin, Margaret Fairless, Carl Flesch, Grisha Goluboff, Ida Haendel, Cecilia Hansen, Huberman, Heifetz, Kriesler, Anton Maaskoff, Yehudi Menuhin, Dorcas McClean, Lisa Minghetti, Erica Morini, Zoltan Szekely.

Viola—William Primrose.
'Cellists—Feuermann, Garbusova, Nikolai
Graudan, Gabor Rejto, Beatrice Harrison,
Lauri Kennedy, Aubrey Rainier, Eleanor Warren.

Lauri Kennedy, Aubrey Rainier, Eleanor Warren.
Pianists—Isidor Achron, Simon Barer, Ellen Ballon, Vera Benenson, Marcel Ciampi, Michal Hambourg, Horowitz, Georg Harten, Iturbi, Kilenyi, Irene Kohler, Henri Deering, Ania Dorfmann, Nadia Eitingen, Iso Elinson, Esther Fisher, Rudolf Firkusny, Gertrude Gallop, Katharine Goodson, Mark Hambourg, Anita Harrison, Betty Humby, Lubka Kolessa, Margaret Maddison, Poldi Mildner, Carol Moorland, Niedzielski, Charles Naegle, Peter Stadlen, Susan Slivko, Adela Verne, Vitya Vronsky.
Duo-Pianists—Mark and Michal Hambourg, John Tobin and Tilly Connely.
String Ensembles—Budapest Trio, Hart House String Quartet, Leslie Jeffreys and his Trio, Kutcher Quartet, Lener Quartet, Prague Wind Quintet.
Saxophone—Sigurd M. Rascher.
Entertainers—Irene De Noiret, Curtis Railing.

Railing.
Don Cossacks, Serge Jaroff, Conductor;
Kedroff Vocal Quartet.

### Ibbs & Tillett

The long-established agency of Ibbs & Tillett regards the present season as one of the most successful in recent years, and there is abundant indication that the season of 1938-1939 will be equally prosperous.

of 1938-1939 will be equally prosperous.

Prominent among the pianists managed by Ibbs & Tillett is Myra Hess, who recently completed a brilliantly successful Continental tour that took her to the Prague, Bucarest, Belgrade and Zagreb. Later in the season she will visit Scandinavia and France, and then will return to Holland to play in the Jubilee Season of the Amsterdam Concertgebouw under the direction of Willem Mengelberg.

Under the auspices of the Australian Broadcasting Commission, Georg Szell, the well-known Austrian conductor, and Alexander Kipnis will make their debut before the Australian public, also Sigurd Rascher, the classical saxophone player. The violin-

the classical saxophone player. The violinist Szigeti will tour South Africa in May



L. G. Sharpe, Veteran London Concert Manager

Following the unqualified success of her recitals in Berlin and Hamburg, Thelma Reiss, distinguished English 'cellist, was immediately engaged for a series of twelve concerts with orchestras in Germany.

Sponsored by the British Council, the celebrated Fleet Street Choir of London is making a concert tour that will cover Prague, Zagreb, Belgrade, Sofia, Bucharest, Budanest, Cracow and Warsaw.

Budapest, Cracow and Warsaw.



C Herbert Felto Big Ben and Parliament Square

The following is a list of artists and en-sembles for whom Ibbs & Tillett are or-ganizing tours in Great Britain:

pianists—Rachmaninoff, Cortot, Schnabel, Myra Hess, Lamond, Moiseiwitsch, Egon Petri, Ethel Bartlett and Rae Robertson, Edwin Fischer, Rudolf Serkin, Smeterlin, Orlorff, Louis Kentner, Frank Mannheimer, Kathleen Long, Irene Scharrer, Harriet Cohen.

Violinists—Szigeti, Adolf Busch, Milstein, Yelly d'Aranyi, Emil Telmanyi, Isolde Menges.

'Cellists—Casals, Piatigorsky, Cassadó, Feuermann, Suggia, Thelma Reiss.

Singers—Elisabeth Schumann, Alexander Kipnis, Herbert Janssen, Keith Falkner; Pierre Bernhac (tenor) with Francis Poulenc (pianists-composer); Engel Lund, The New English Singers, The Intimate Opera Company.

Company.

Company.
String Quartets—Busch, Kolisch, Pro
Arte, Roth, Budapest, Prague, Manhattan;
other ensembles: Pasquier Trio, Boyd Neel
String Orchestra, Le Quintette Instrumental de Paris.
Harpsichord—Alice Ehlers, Lucille Wal-

lace. Guitar—Andrés Segovia.

### L. G. Sharpe

The L. G. Sharpe concert agency, established in 1900, has moved into larger and more convenient offices, situated opposite the Queen's Hall. This management re-ports an unusually busy season, with the

ports an unusually busy season, with the staff working at full pressure even during the Christmas lull.

Mr. Sharpe is manager of the London Symphony, which is continuing its policy of engaging the best available conductors and artists. For next season it is proposed to increase the number of its concerts from six to twelve.

The famous Vienna Sängerkgaben had a

The famous Vienna Sängerknaben had a (Continued on page 130)



Gladys Crook of Imperial Concert Agency

# DIANAPOLIS SYMPHONY ORCHESTRA FABIEN SEVITZKY Conductor Sevitzky lashed his player into a virtuoso performa James Thrasher, Indi most from the notes of he printed score." Walter Whitworth

83 musicians . . . 40 concerts season 1937-1938. Playing to capacity houses. Scheduled for 45 concerts next season

A FEW AVAILABLE DATES .. FOR 1938-'39 · NOW BOOKING

27

FRANKLIN MINER, Manager

MURAT THEATER . INDIANAPOLIS, INDIANA





By DANIEL-LESUR at and Composer, Member of the Group "La Jeune France" PARIS, Feb. 1.

ESIDES the usual round of concerts and recitals, which reach their climax with the 'Grand Saison' in May and June, the musical activity of Paris is enriched by an exceptionally large number of orchestral and chamber-music societies, whose programs are of special interest.

The chamber-music society 'Triton', founded by the late Pierre-Octave Ferroud, is giving a series of ten concerts from January to May, featuring new works by Hindemith, Milhaud, Henry Barraud, Larmanjat, Delfincourt, Bela Bartok, Henri Martelli, Marcel Delan-noy, Tibor Harsanyi, Roland-Manuel, Jean Rivier, Francis Poulenc, Georges Auric, Bohuslav Martinu, Jacques Ibert, H. Neugeboren, Honegger, Tomasi, Tansman, A. Lourié, Ferroud and Mar-

cel Mihalovici.
On April 5 the 'Triton' will give an Albert Roussel memorial concert, the program including the first Paris per-formance of Roussel's Trio for strings. The final concert, on May 23, will include a performance of Roussel's 'Concert' by the Chamber Orchestra of the Société Philharmonique de Paris under

the direction of Charles Münch. The important Société Nationale de Musique continues to present its inter esting programs, as do also the 'Spirale' (chamber music), the 'Sérénade' (chamber orchestra), the Ecole Normale de Musique, the Schola Cantorum and the Revue Musicale (private concerts). Special programs are also given by the Bach, Mozart and Schubert So-cieties, and by 'Les Amis de l'Orgue'.

The Paris Symphony is functioning this season under a variety of conductors, chief among them being George Zaslawsky. Others are Jean Morel, Van der Linden, Manual Infante, Man-uel Rosenthal, Hans Wesibach and Eugen Szenkar. On Jan. 30 Darius Milhaud conducted two of his own works. Soloists appearing with this orchestra include Lotte Schoene, Elisabeth Schumann, Jean and Pierre Fournier, and the dancers Teresina and Leila Bederkhan.

The other symphonic orchestras— Société des Concerts, Colonne, Pasde-loup, Lamoureux, Poulet and Société loup, Lamoureux, Poulet and Société Philharmonique—continue their regu-lar concerts. The Poulet Concerts now take place in the Théâtre Pigalle, under the baton of Gustave Cloez.

In January the Opéra gave the first performance of Florent Schmitt's new ballot, 'Oriane et le Prince d'Amour' (this work was originally entitled 'Originally entitled 'Originall ane la Sans Egale'). The principal male role was danced by Serge Lifar. Philippe Gaubert conducted.

The following is a resumé of the ac-

tivities of various Paris concert man-

### Valmalète—Organisation Artistique Internationale

The Bureau de Concert Marcel de Val-The Bureau de Concert Marcel de Val-malète, and its affiliated service the Organi-sation Artistique Internationale, report an active season. Five years ago, three Ger-man concert managers Messrs. Eric Simon, Paul Schiff and Fritz Horwitz, joined the long-established Paris manager H. de Val-malète in forming the Organisation Art-istique Internationale (O. A. I.). While

agers.



de Valmalète confines his activities

M. de Valmalète confines his activities chiefly to France, his associates are active in the international sphere.

M. de Valmalète acts as musical manager for the Casinos of Biarritz and Cannes. He is the administrator for the Société Nationale de Musique, the 'Triton' and (in conjunction with Charles Kiesgen) the Société Philharmonique de Paris. His bureau has the exclusive management in France of Lotte Lehmann, Elisabeth Schunann, Lauritz Melchior and Artur Schna-

bel.
Eric Simon is the European representa-Eric Simon is the European representative of the Metropolitan Opera of New York, and of the Covent Garden Opera, London. Among the artists whom Mr. Simon sent to the Metropolitan this season is the Polish tenor Jan Kiepura; also the heroic tenor Carl Hartmann, the character basso Adolf Vogel, the lyric mezzo-soprano Marita Farell, and the dramatic soprano Zinka Milanov. The tenor André Burdino and his wife Elen Dosia (soprano) were engaged for the Chicago Opera.

The Spanish dancer Argentinita has an American contract for next year, as have also the Comedian Harmonists, a clever group of male vocalists.

group of male vocalists.

Prominent among the artists appearing rominent among the artists appearing in Europe this season under the auspices of the O. A. I. are the violinists Heifetz, Szigeti, and Ida Haendel; the Viennese pianist Lubka Kolessa; the singer Dusolina Giannini (who won a big success in central Europe), and the conductor Fritz

Mr. Horwitz went to South America with Marian Anderson last year as manager of her triumphant tour on that conti-

nent. Miss Anderson is returning to South America this year; then she will appear in Europe, and in 1939 she will go to

Mr. Simon booked the young American Mr. Simon booked the young American singer Risé Stevens for an engagement at the German Theatre in Prague, and next year she is booked for the Metropolitan in New York. The American soprano Jean Tennyson was engaged for a highly suc-cessful tour in Central Europe.

Negotiations are under way to arrange a European tour for Duke Ellington and his orchestra, who had an enormous success in Paris several years ago. Grace Moore has a contract to sing in France next year (she has a villa in Cannes).

next year (she has a villa in Cannes).

The following is a list of artists under the management of M. de Vamalète et Cie.: Singers (women)—Marian Anderson, Karin Branzell, Gina Cigna, Suzanne Fisher, Kirsten Flagstad, Dusolina Giannini, Lotte Lehmann, Marjorie Lawrence, Dorothea Manski, Margherita Perras, Elisabeth Rethberg, Lotte Schoene, Elisabeth Schumann

Singers (men)—Rudolph Bocklemann, Ludwig Hofmann, Charles Kulmann, Emanuel List, Max Lorenz, Lauritz Mel-chior, Richard Tauber.

Pianists—Backhaus, Marcel Ciampi, Ed-win Fischer, Lubka Kolessa, Prokofieff, Arthur Rubinstein, Magda Tagliafero. Violinists—Ida Haendel, Heifetz, Hu-berman, Ginette Nevue, Jacques Thibaud,

Roman Totenberg.



Horwitz

'Cellists-Cassadó, Feuermann, Maurice Maréchal.

Special attractions—Marie Dubas, Ray Ventura Jazz Band, Don Cossack Male Chorus, Trudi Schoop Ballet.

### Bureau International de Concerts

The Bureau International de Concerts, directed by Charles Kiesgen and his son Camille Kiesgen, began the present season with the organization of two performances of Berlioz's 'Damnation de Faust' at the Théâtre des Champs-Elysées, as part of the musical program of the Paris Exposition. The soloists were Ninon Vallin.

the musical program of the Paris Exposi-tion. The soloists were Ninon Vallin, Georges Thill and Charles Panzera. In October, this agency organized the concerts of the "Congrès de Chant Sacré", with the Vienna Kammerchor, and the choirs of Frankfort and Aix-la-Chapelle. In December, the Lener Quartet gave a complete cycle of the Beethoven Quartets. This ensemble also gave two Mozart pro-This ensemble also gave two Mozart programs in January, and in February is



Eric Simon, Concert Manager, of the O.A.I.

scheduled to give a Haydn Festival and a program of French music. Outstanding among December events was the concert given by Pablo Casals with the Colonne Orchestra under the baton of Paul Paray, also the concert with orchestra given by the pianist Clifford Curzon, with Nadia Boulanger conducting. Mr. Curzon and Miss Boulanger also gave a

Scheduled for February are a recital by the tenor Pierre Bernac and the pianist-composer Francis Poulenc; a recital by the pianist Orloff, and a recital by Wanda Landowska.

In March, Alfred Cortot will give two concerts for voice and piano in collabora-tion with the singers Maggie Teyte and Badia d'Agusti.

Badia d'Agusti.
M. Kiesgen is the manager of the Poulet Concerts, of the Société de Chant Classique, of the Société Philharmonique (in conjunction with M. de Valmalète), of the Société Internationale des Amis de la Musique Française, of the 'Triptyque' and of the Concerts Historiques de Mme. Becheau La Fonta.

Among the many artists managed by the Kiesgen agency are:
Pianists—Alfred Cortot, Nicolas Orloff,

Yvonne Lefebure, Jean Hubeau, Beveridge Webster, Clifford Curzon, Aline Van Bar-entzen, Francis Poulenc, Lelia Gousseau, France Ellegaard, Vlado Perlemuter, France Ellegaard, Vlado Perlemuter, Jean Doyen. Violinists—Samuel Dushkin, Leon Zig-

hera, Jacqueline Roussel.
'Cellists—Pablo Casals, Maurice Eisen-

Singers—Pablo Casais, Maurice Eisenberg, Pierre Fournier.
Singers—Suzanne Balguerie, Malnory-Marseillac, Jean Hazart, Germaine Cernay, Roland Hayes, Pierre Bernac, Maggie Teyte, Badia d'Agusti.

(Continued on page 138)



Alfred Lyon, Concert Manager

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"Among all first class organizations there is yet a super-class —THE

# CURTIS STRING QUARTET"

-Amsterdam, Holland, Telegraaf, December, 1937

# IN AMERICA

NEW YORK (American)

"Each is a master in the performance of Chamber Music and their combined talents was a revelation of smooth ensemble and unity of expression."

BOSTON (Post)

"Few quartets could perform this music with such a weath of tone, such fervor and intensity."

PHILADELPHIA (Public Ledger)
". . . extremely high levels of chamber music were reached. Superlative performance."

BALTIMORE, MD. (Sun)
"The best string quartet playing that has been heard in Baltimore."

CLEVELAND (Press) (Arthur Loesser)

"String four wins high tribute. I must confess that my ears were ravished at hearing the Mozart Quartet."

RICHMOND (Times Dispatch)
"One of the very finest quartets
that I have ever heard."

# IN EUROPE

PARIS (La Liberte)

"A foundation of sonority few quartets can claim. The results are on the very highest plane."

PRAGUE (Venkov)

"Even the single instruments distinguished themselves yet they play together as one man."

VIENNA (Neuighkeits Wiltblatt)
"Stands in the foremost row of international ensembles."

ROME (Il Giornale d'Italia)
"A group overflowing with
vitality, intelligently controlled,
which creates a remarkable
quartet."

LONDON (Daily Telegraph)
"Artists of the first rank."

BRUSSELLS (Facea Main Bruxelles)
"We lack the space to expand
on all their merits. Among the
world's celebrated quartets
they deserve a place of honor."

STOCKHOLM (Social Democraten)
"I must say that I have never
heard such beautiful and distinguished quartet playing."

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# MAURICE MARECHAL

"A Master 'Cellist"-1931

OLIN DOWNES, N. Y. TIMES



# 1938—"One of the foremost masters among present day virtuosi"

W. E. SMITH, PHILADELPHIA PUBLIC LEDGER

"One of the outstanding recitals heard in the Philadelphia area so far this season was given last evening by Maurice Marechal, eminent French violoncellist and one of the foremost masters among present-day virtuosi. An artist who commands a superb technique and notable musicianship, a remarkable versatility in style and a splendid tone and control thereof, Mr. Marechal was heard by an enthusiastic audience."

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A new freedom, a new vitality, a refreshing dramatic element . . . charm and a sense of humor.

Brooklyn Daily Eagle, Nov. 20, 1937

Their zest is contagious . . . rhythmic exhibaration

Washington (D. C.) Post, Dec. 2, 1937

Choreography of charming lightness and unremitting fantasy.

New York Sun, Dec. 13, 1937

As stimulating as any other dance recital we witnessed this season.

Pittsburgh Press, Dec. 16, 1937

Spontaneous and prolonged applause—delightfully varied—complete assurance, satisfying virtuosity.

Hartford Times, Jan. 7, 1938

First rate ballet entertainment...costumes clever, colorful stylization.

Boston Herald, Jan. 23, 1938

Hugely exciting evening—finely vivid ideas—scintillating performance.

Hartford Daily Courant, Jan. 7, 1938

Available 1938-1939

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### By GERALDINE DECOURCY

THE present season in Berlin has proved to be the busiest one for local managers since the early spring of 1933. Concerts have not only been much better and more numerous than in previous years, but foreign artists have also begun to play an increasingly important role in the German concert field, while all the German music centres report a marked tendency to shake back into those normal conditions that used to make Germany's music life what it was in the golden days of yore before politics took a hand in the matter.

Concert activity is proverbially contagious and it has only wanted the courage of some of the major luminaries to overcome, or prove their art superior to, the stultifying effects of administrative and organizational decrees, for the serried ranks of the less daring members of the brotherhood to fall promptly into line. Passive resistance may be a tem-porary solace for injured independence, but the spirit of art is too eternal to be permanently trampled under foot either by the individual or by regulations, how-

ever illogical they may be.

The leading concert activities of the capital are in the hands of five concert agents, if one excludes those independent organizations such as the Philharmonic Orchestra, the Cultural Association, the Strength-through-Joy Movement, and the like, which arrange their own events, engage their artists, organize their subscription lists and otherwise take upon themselves the crosses and crowns of

legitimate impresarios.

### Ebner Concert Direction

Of these, the Ebner Concert Direction headed by Clara Gunderloch is less local in character than the others, and has a large network of affiliations that extend over Europe, which makes the activi-ties of the Agency more in the nature of a personal representative of the artist. Frau Gunderloch has been the European representative of the Don Cossack Chorus ever since its organization, sack Chorus ever since its organization, and has arranged all the appearances of this famous Chorus in Sweden, Denmark, Norway, England, Holland, France, Belgium, Luxembourg, the Baltic States, Switzerland and Northern Africa, as well as its frequent appearances in the Garagean waste contrast. ances in the German music centres where it is always one of the principal drawing cards of the season.

drawing cards of the season.

Fran Gunderloch is now arranging an extensive tour for Viorica Ursuleac, soprano of the Berlin and Munich State.
Operas, who will give a series of Strauss.
programs, assisted by Professor Clemens.
Krauss, General Music Director of the Bavarian State Theatres. Richard Strauss.
considers these two artists his most heidconsiders these two artists his most legiti-mate and gifted interpreters and is collabo

rating closely with them in perfecting the artistic details of their tour.

Among the other noted names on Frau Gunderloch's long list are Peter Kreuder, whose compositions for German and Austrian films have brought his name prominently to the fore; Greta Keller; the Po-lish National Ballet which captured a grand lish National Ballet which captured a grand prix at the Paris Exposition this summer and will open a Berlin engagement at the German Opera on January 27th under the patronage of the Polish Ambassador; the Viennesse Saengerknaben; Colin Ross; Bengt Berg; Sven Hedin; Jenny Hasselquist, the Swedish dancer; Jan Kiepura; Martha Eggerth; W. Ladis (Kiepura's brother); Maria Fiorenza; Salvador Ordonnez, the Mexican pianist; Celestine Sarobe, the Spanish baritone who is called robe, the Spanish baritone who is called the new Battistini; Adelheid Armhold; Adele Kern; the Cathedral Choir of St. Hedwig; Erna Sack; Erna Berger; Martha Linz; the Leipzig Thomaner Choir; Maria Paudler; Alexander Sved, nd Jack Hylto

d Jack Hylton. Frau Gunderloch is planning to visit New York before the close of the present season to study concert conditions in America. This will be her first visit to the United States although she has frequently accompanied the Don Cossack Chorus on their

### Rudolf Vedder Concert Agency

Rudolf Vedder has recently moved his offices from the Westend to Potsdamer Platz in the centre of the city, in the immediate proximity of the Music Chamber, Propaganda Ministry and other official departments exercising the directing hand in all things musical. Although one of the newest concert agencies in Berlin, Vedder has presented an imposing number of imhas presented an imposing number of im-portant artists this season with prospects of even bigger business up to the end of June when he will have charge of all the concerts taking place in the Golden Gallery



of the Charlottenburg Palace during the Berlin Art Weeks.

Berlin Art Weeks.

Among the names on his list for the latter half of this season and the opening of the new season are:

Pianists—Edwin Fischer, Robert Casadesus, Alfredo Casello, Carlo Zecchie, Lubka Kolessa and Rachmaninoff.

Violmists—George Kulenkampff, Sieg-fried Borries, Ginette Neveu, Miguel Can-dela and Zino Francescatti.

dela and Zino Francescatti.
Cellists—Ludwig Hoelscher.
Sopranos—Dusolina Giannini, Maria
Mueller, Rose Bampton.
Contraltos—Emmi Leisner.
Tenors—Franz Voelker, Marcel Wittrisch, Walter Ludwig, Julius Patzak.
Baritones—Karl Schmitt-Walter, Maurie
de Groote

de Groote.
Basses—Wilhelm Schirp.
Chamber music, etc.—Edwin Fischer and

Chamber music, etc.—Edwin Fischer and his chamber orchestra; George Kulen-kampff and Edwin Fischer; George Kulen-kampff and Wilhelm Kempf; the Calvet Quartet; Pasquier Trio; Casella Trio; Strub Quartet.

Conductors—Willem Mengelberg, Eugen Jochum, Paul van Kempen, Herbert von Karaian

Karajan.

# Under Hans Adler Management

Hans Adler has had one of the busiest seasons in a decade not including the extensive German tours of Alfred Cortot who has had to play return engagements in every city in which he has appeared.

The Cortot concerts, like those of Walter Gieseking (also on Adler's list) are always sold out immediately, and as there exists an insatiable demand on the part of the public for more of the same kind, Adler has had his hands full booking and rebooking these two popular artists. He has had a number of other winners, in the boxoffice sense, but the most phenomenal success achieved by any newcomer was that of the American baritone, Mack Harrell, for whom he is making ambitious plans for next season in view of the furore Harrell created in artistic circles throughout Germann was the control of the control of the control of the control of the furore Harrell created in artistic circles throughout Germann was the control of the control created in artistic circles throughout Ger-

many.

Among other artists who are appearing under Adler's management are Frederic Lamond, Alma Moodie, Jacqueline Roussel, Pierre Fournier, Alfred Hoehn, Adrian Aeschbacher, Lilia d'Albore, Quartetto di Roma, Palucca, Yvonne Georgi, Annemarie Heyne, the Italian pianist Silvestri, and the Sedding Quartet. Adler is also booking German appearances for the American artists Martha Graham and Myrtle Leonard. Myrtle Leonard.

One of the biggest head-liners on the list of Blache and Mey, is the German soprano Amalie Merz-Tunner, one of the greatest interpreters of the German Lied now before the German public. This so-



Clara Gunderloch of the Ebner Concert Division

prano is little known outside her own country, but there are very few like her in the artistic world today. Her Beethoven, Schubert and Wolf interpretations can only be compared with those of Ludwig Wüellner. Another artist on the list of this management, who has been making quite a name for himself this season is Rudolf Schulz. agement, who has been making quite a name for himself this season is Rudolf Schulz, concertmaster of the State Opera Orchestra. Others figuring on the current calendar of this agency are the Bulgarian pianist, Liliana Christowa; the Breronel Quartet; the Brunier Quartet with Tiana Lemnitz; the Dresden Quartet; Wilhelm Kempff; Edward Weiss and Ludwig Kaiser. The German tour of the Philharmonic Chorus under its director, Guenther Ramin, is under the management of Blache & Mey who are also arranging a South American tour for the Japanese tenor, Yosie Fujiwara whom they introduced to Germany last season.

The Arrangements-Buero Philharmonie The Arrangements-Buero Philharmonie u. Beethovensaal is a fairly new concern, more in the nature of a booking office concerned solely with the Berlin appearances of those artists appearing in these two concert halls, which are located in one building. Among the increasingly large number of artists who are appearing under this management may be mentioned Harald Kreutzberg, Anna Antoniades, Margarete Klose, Johannes Strauss, Ludwilla Schirmer, Rolf Jahnke, Golli Caspar, Margherita Perras, Lula Mysz-Gmeiner and Eva Liebenburg. Liebenburg.

George Backhaus Management

George Backhaus always has a busy season and has the record of having more pianists on his list than any other German (Continued on page 138)



Hans Adler, Dean of Berlin Managers



Margarete Blache Mey



George Albert Backhaus

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# NEW YORK GRAND OPERA

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An established company offering grand opera complete in every detail.

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# "" Press """

"The New York Grand Opera Company gave a magnificent performance of Verdi's famous opera, 'Aida'... the magnificence of the second act was thrilling. And the closing scene most impressive. . . . The beautiful singing, the fine work of the orchestra, and the brilliant ensemble scenes stirred the large audience to marked orthwice."

William Tukley, Syracuse Post-Standard, 1937

"This week of grand opera in Montreal will be not so soon forgotten. The coming of the New York Grand Opera Company to Montreal marks a milestone in the annals of the artistic manifestations of our city."

E. P. M., Le Petit Journal, 1937 (Montreal)

"Last night a crowded house continued to applaud and applaud the best company of Grand Opera that we have had the opportunity of hearing in many years. . . . The audience, charmed by the excellence of the company acclaimed the interpreters vociferously."

L'Evenement, Quebec, 1937

"The New York Grand Opera Company, which has brought here two masterpieces of the lyric stage, is to be thanked for the pleasure it has brought Springfield's opera lovers.

Springfield Republican, Springfield, Mass., 1937

"The New York Grand Opera Company made a very successful Philadelphia debut with a capital performance of Bizet's 'Carmen,' at the Academy of Music."

Philadelphia Inquirer, 1937

AN OPPORTUNITY FOR LOCAL MANAGERS TO PRESENT SERIES SUBSCRIBERS WITH A GLAMOROUS ATTRACTION THAT HAS RECEIVED MERITED ACCLAIM.

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The City Hall in Vienna

By Dr. PAUL STEFAN VIENNA, Feb. 1.

IENNA is not lacking in great The State Opera is to give première performances of at least two more operas and, in addition, present Borodin's 'Prince Igor', which has not yet been performed in Vienna. The two operas which have been scheduled for first performances are 'Tarass Schewtschenko' by Franz Salmhofer, quite a young Austrian composer, whose opera 'Die Dame im Traum' ('The Lady in a Dream') the State Opera has presented, and 'Die Kathrin', an opera by E. W. Korngold, based on a libretto by Ernst Decsey. It is possible that one of these two operas will be postponed until

The Volksoper is celebrating this year the twenty-fifth anniversary of its

founding. In honor of the occasion it plans to present the complete cycle of the 'Ring der Nibelungen' this coming spring.

### American Singers to Appear

The Hohenberg concert management, in association with Andre Mertens in part, announces concerts by Kipnis and Ignaz Friedman; a concert of the Philharmonic conducted by Lehar, with Jarmila Novotna and Richard Tauber; recitals by the singers, Mazaroff and Josef Schmidt, the Busch Quartet and the Quartetto di Romanicione receital by Sorking a chasson consequence. Busch Quartet and the Quartetto di Roma; a piano recital by Serkin; a chanson concert by Madeleine Grey; and recitals by the American singers, Myrtle Leonard and Lola Monti-Gorsey. In April, Lotte Lehmann will again appear with Bruno Walter, Richard Tauber will give a farewell concert before his Australian tour, the Kolisch Quartet will present a Beethoven of five performances and Basil cycle of five performances, and Basil Cameron will conduct an orchestral conand Basil

cert. In May there are to be concerts by Huberman, Yehudi Menuhin, Maria Jeritza

Huberman, Yenuar and Gigli.

The Georg Kugel management announces a concert by Rachmaninoff, at which the composer will play and conduct compositions of his own. The instrumentalists, Egon Petri and Cäcilie Hansen, violinist, will appear. Robeson, Lily Pons and Eidé will appear.

### Schmidt Oratorio to Be Given

The Gesellschaft der Musikfreunde (Society of the Friends of Music) will continue with its cycle of vocal and instrumental concerts, which it has arranged jointly with the Vienna radio under the direction of Oswald Kabasta. Still to be heard in the cycle of choral works are: an evening of Bach cantatas and the première of the oratorio, 'Das Buch mit sieben Siegeln' ('The Book with Seven Seals') by Franz Schmidt (based on the Apocaby Franz Schmidt (based on the Apocalysse). In the symphonic cycle four more concerts of the Orchestra offering the first performance of a new suite by Egon Kornauth, the 'Pini di Roma' of Respighi and Beethoven's Ninth Symphony.

The Konzerthausgesellschaft (Concert

And Beethoven's Ninth Symphony.

The Konzerthausgesellschaft (Concert Hall Society) announces four further concerts by the Orchestra under the baton of Dr. Karl Böhm, with a new 'Marschmusik' ('March Music') by Spitzmueller-Harmersbach and the first Viennese performance of the much-discussed Schumann mersbach and the first Viennese performance of the much-discussed Schumann Violin Concerto with Kulenkampff as soloist. In addition, four concerts by the wind players of the Philharmonic, who want to perform among other things a Quartet by Rossini and some novelties. Among the remaining concerts will be found one under the leadership of Dobrowen a performance the leadership of Dobrowen, a performance of the 'St. Matthew Passion' under Mengelberg's baton, and another of the Eighth Symphony of Mahler under Bruno Walter.



André Mertens

VIENNA, Feb. 1.

THE concert manager André Mer-tens, formerly well known in Berlin, and since 1935 established in Vienna, last year increased the scope of his activities by becoming general European representative for the Columbia Concerts Corporation of the Columbia Broadcasting System of New York.

Mr. Mertens will maintain a branch office in Salzburg for the entire dura-tion of the Festival, and information concerning the Festival will be gladly

furnished by this office.

The Swedish tenor Jussi Björling, who has won such noteworthy success at the Metropolitan, was sent America by Mr. Mertens. Other artists introduced to the United States by him were the tenor Galliano Masini, the coloratura soprano Erna Sack, the Wagnerian Singers (A. Kipnis, H. Wagnerian Konetzni, Henk Noort, Joel Berglund, Marta Krasova), the concert singer Gertrude Pitzinger, and the young pian-

ist Ruda Firkusny.

# To Introduce New Artists Here

Among the artists whom Mr. Mertens will introduce to America for the season of 1938-39 are the lyric soprano Mafalda Favero of La Scala, Milan, and the young violinist Robert Virovai, also as a special attraction the Salzburg Kammerchor Trapp, an interesting vocal ensemble.

Last season Mr. Mertens arranged the European concert tour of Lawrence Tibbett, who met with great success everywhere. Mr. Mertens also paved the way to European success for several younger and less known American singers, among them the baritone Mack Harrell, who made a deep impression in the concert world. Two other singers, George Britton and Robert Geis, have geen engaged by opera houses in Czechoslovakia. Lola Monti-Gorsey, Myrtle Lenonard and Benjamine Grosbayne will soon start their first European concert and operatic tours. Julius Huehn has been invited to sing at Julius Huehn has been invited to sing at the Salzburg Festival.

### Plans Operatic and Concert Tours

Mr. Mertens's plans for the immediate future include a series of Mozart opera performances with the original casts of the Vienna Opera and the Salzburg Festivals, to be given at the National Opera Houses of Paris and Bordeaux; operatic performances with German and Austrian artists at the Royal Elemish Opera of performances with German and Austrian artists at the Royal Flemish Opera of Antwerp; a second tour of the Vienna Philharmonic in England; a cycle of Wagner's entire 'Ring', with the complete casts, settings, chorus and orchestra of the Munich Opera, to be given at Vichy, France, and at La Scala, Milan; performances of 'Die Walküre' with a German-Austrian stellar cast at the 'Maggio Musicale' in Florence; a concert tour of the Florentine Orchestra in Bavaria; also concert tours for the conductor Hans Knappertsbusch, and for the basso Alexander Kipnis.

# THE NETHERLANDS

THE HAGUE, Feb. 1.

THE Netherland Concert direction, under the management of J. Beek, presented several American artists in Holland this season with notable success. For example, the mezzo-soprano Rose Bampton, whose debut in Holland last year was sensational, was engaged for an extensive concert tour in October and November, appearing before sold-out houses in Amsterdam and The Hague, also giving eight concerts in the provinces, accompanied by Coenraad V. Bos at the piano.

Another American singer who made a remarkable impression was the young baritone Mack Harrell, whose recitals here were considered a perfect display of artistic singing. He also was accom-panied by Coenraad V. Bos.

The Curtis String Quartet maintained the very high reputation it had already

established with former concerts.

The violinist Toscha Seidel reappeared here after an absence of many years, and in view of his great success will doubtless return to this country

The first recital given at The Hague by the pianist Shura Cherkassky was so successful that two more recitals followed, both with sold-out houses

The duo-pianists Vitya Vronsky and Victor Babin again proved their popularity this season, and they have already been booked for various engagements later in the year.

Another popular two-piano team, Ethel Bartlett and Rae Robertson,



J. Beek, Manager of the Netherland Concertdirection

whom Mr. Beek has managed for nine years, will return to Holland in March tour that includes nine concerts, of which two will be with orchestra. The viola-player Louis Bailly, of the

Curtis Institute, and his talented partner Genia Robinor, will return to Holland this season.

### To Appear with Orchestras

The following artists have been engaged through Mr. Beek for appearances with the Residentie Orchestra, the Amsterdam Concertgebouw, and with various chambermusic societies:

Pianiete: Frienne Amyor, Stell Anderson

Pianists: Etienne Amyot, Stell Ander-son, Victor Babin and Vita Vronsky, Ethel Bartlett and Rae Robertson, Shura Cher-Bartlett and Rae Robertson, Shura Cher-kassky, Jean Dansereau, Ignaz Friedman (Chopin cycle), Vladimir Horowitz, Ray Lev, Franz Osborn, Theo van der Pas, Ezra Rachlin, Nadia Reisenberg, Artur Rubinstein, Artur Schnabel, Carl Ulrich Schnabel, Imre Ungar. Violinists: Yelly d'Aranyi, Simon Gold-



Dr. G. De Koos, Prominent Artist-Manager of The Hague

berg, Ida Haendel, Bronislaw Huberman, Vasa Prihoda, Toscha Seidel, Joseph Szigeti, Helen Taschner Tas, Efrim Zim-

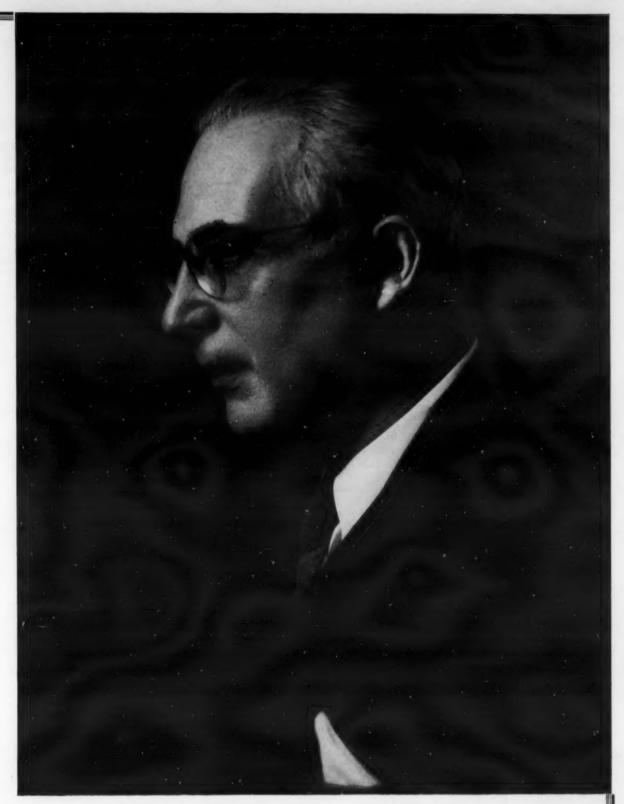
balist.
Singers: Rose Bampton, Hall Clovis and Eleanor Steele, Dusolina Giannini, Mack Harrell, Gina van der Veer.
Harpsichord: Wanda Landowska.
Viola: Louis Bailly.
fflEnsembles: Curtis String Quartet and Switsersch Strijktrio.
Conductor: Oswald Kabasta.

### To Make Appearances in Scheveningen

Under the management of the Concert-direction Dr. G. de Koos, of The Hague, the following artists have been engaged for appearances at the Kurhaus in Scheveningen, with the Amsterdam Concertbegouw Orchestra, the Residentie Orchestra, (Continued on page 138)

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The Cathedral in Brussels

### By ALBERT HUYBRECHTS BRUSSELS, Jan. 8.

HE creation of the magnificent Palais de Beaux-Arts of Brussells was a veritable blessing for the capital. This splendid edifice takes daily a greater place in the musical life of the city. The general program for the season of 1937-1938 by the important symphonic organizations of the capital is even more substantial than those of previous seasons. At the head of our imprevious seasons. At the head of our important associations is naturally the Societe Philharmonique de Bruxelles now celebrating its tenth anniversary and also the tenth year of the Palais des Beaux-Arts.

The program for the season of 1937-1938 surpasses in quality and in variety those of preceding seasons. A crowd of distinguished names figures, such as Furtwängler, Yehudi and Hephzibah Menuhin, Mengelberg, Kleiber, Schnabel, Backhaus, Talich, von Hoeslin, and others; among celebrated orchestras, those of Berlin, Prague, Amsterdam, Aix-la-Chapelle, Rotterdam; German choruses and those from Holland, the Antwerp 'Caecelia' the Wienersängerknaben, etc. It may be said that the season of 1937-1938 in Brussells has enlisted the brightest stars in the musical firmament in a series of more than fifty concerts, among which are the great Beethoven Festival organized by the Philharmonic Society for its tenth anniversary. This comprises three series of concerts, first concerts devoted to the symphonies; second, the concertos, and third, concerts and recitals of other

The most important series of concerts this season is that of the Beethoven Festival which is to include not less than twenty-two concerts in the course of which will be given all the essential works of the Master of Bonn: the nine symphonies, the concertos for piano and violin, the piano sonatas and finally, the Missa Solemnis'.

For the performance of these works eight illustrious orchestral conductors have been called upon, among whom we mention especially Erich Kleiber. This eminent Viennese conductor enjoys in Brussels an incontestable and justly merited prestige which increases every season. The Beethoven Festival will be for him the occasion for a new triumph. Mr. Kleiber will conduct five concerts at which will be heard the symphonies and the principal overtures.

The excellent Belgian conductor

# BRUSSELS

Louis De Vocht, at present leader of the Caecelia Chorus of Antwerp, will conduct the 'Missa Solemnis'. The ac-companiments to the concertos will be conducted by Talich, von Hoesslin, Se-bastian, Dobrowen, Mengelberg and Egisto Tango. The soloists will be the pianists Backhaus, Schnabel, Lamond, Gieseking, Askenase, and the violinist Gieseking, Askenase, and the violinist Odnosopoff. The sonatas for violin and piano will be played by Hubermann and Schnabel and the soloist for the piano works will be Eduardo del Pueyo. The Mass in D will be sung by Mmes. Jo Vincent and Th. Versteig, and Messrs. Ravelli and Anspach together with the Caecelia Chorus of Antwerp conducted by Louis de Vocht.

Of lively interest also will be the return of Wilhelm Furtwangler and the Berlin Philharmonic, the appearance in Brussels of Yehudi and Hephzibah Menuhin and the concerts of Messrs. Schnabel and Hubermann.

### Foreign Concerts

The foreign concerts include three of high importance which will bring to Brussels three ensembles already familiar to our public, the orchestra and chorus from Aix-la-Chapelle conducted by Herb. von Rardjen; the orchestra and chorus from Rotterdam under Ed. Flipse. Also, let us note the series of recitals by three artists popular in Brussels, Brailowsky, Milstein and Odnos-

The Philharmonic Society is also or ganizing a series of gala dance recitals which will be given by such artists as La Argentinita; Helba Huard, the celebrated Peruvian dancer; Alexander von Swaine, and the Spanish dancer Ter-

There will be also a series of four popular concerts which will include several first performances in Brussels and which will be conducted by Messrs. Kleiber, Basberg, Markevitch, R. Ledent and H. Ebbeke with the assistance of the pianist, Eduardo del Pueyo; G. Tengels, soprano; Suz Danco, con-tralto; Fed. Anspach, tenor; Marcel Louon and P. Hermann, 'cellists. This series of concerts is reserved exclusively for diverse groups of amateur musicians.

To conclude the chapter devoted to the Philharmonic Society, let us mention several interesting events menting the several series: notably two piano recitals, one by the Belgian pian-ist, J. du Chastain and the other by Alexander Brailowsky; two special con-certs, one for school children by the Wienersängerknaben, and a dance re-

cital by Harald Kreutzberg.

Some events are listed for the coming month of May by the Soirees de Bruxelles. They will give a consider-able amount of contemporary music, which has fallen a bit into the background at present, and at the same time commenorate the twenty-fifth anniversary of the foundation of the Pro Arte Quartet now celebrated throughout the world, and the tenth anniversary of the foundation of the Pro Arte-Coolidge

This celebration will have a particubrilliance. An international committee is in process of formation. At the head of the honorary committee will be Mrs. E. S. Coolidge and Mme. Henry Le Boeuf. In the course of this important festival, the largest part of which will be devoted to modern music, we shall have the pleasure of hearing

works by American composers such as Walter Piston, Roy Harris, Gruenberg, Berezowsky. The Pro Arte festival will begin on May 5, next, with an orchestral concert conducted by Franz Andre. The second orchestral concert will be conducted by Arthur Prevost. The Pro Arte Quartet and Paul Collaer will join in the two concerts in which will figure representative composers of temporary music.

The Concerts Defauw have acquired just renown in Brussels for they are always of an irreproachable quality and the programs full of interest. Mr. Defauw has brought us such soloists as fauw has brought us such soloists as Cortot, Prokofieff, Francescati; and, in itself an unusual thing in Brussels, he has reserved a place for living Belgian composers. We shall hear this season the premiere of a work by Andre Soucis, and another, 'Tombeau devan l'Escaut', by Rene Bernier. Such initiative merits encouragement.

The general program for the season of I.N.R., has aroused great interest. includes several series devoted to Flemish composers, among them W. de Mol, Waelput, Van Der Stucken, De Sutter, Devresse, Candael, Schoemaker, d'Hoedt, Poot, Van Durme.

A second series is concerned with the reat masters of music; Mozart, Haydn, Beethoven, Mendelssohn, Brahms, Berlioz, Mahler, Strauss ('The Alpensymphonie'), Dukas, Debussy, Ravel, Satie, Stravinsky ('Le Sacre du Printemps'), Berg, Hindemith, Dallapiccola. Most of the concerts of this important series will be conducted by Franch and series will be conducted by Franz Andre, titu-lar conductor of the large orchestra of We have heretofore noted



Marcel Cuvelier, Head of the Sociéte Philharmonique de Bruxelles

in what high esteem this excellent conductor is held.

The third series will be given to church music and will consist of ten concerts. Following will be series of concerts of Dutch, Italian and old French music and of English Composers of a bygone era. Such a program does honor to the National Institute of Radio Diffusion.

The Maison d'Art again offers a fine choice of concerts. First of all, there is to be a great Bach festival which will include six concerts, the Mass in B Minor, twelve concertos for one, two and three pianos with the assistance of Ed. Fischer and his orchestra. Then two orchestral concerts, one of which will consist entirely of contemporary music. The Maison d'Art, whose activities are very diverse is organizing ties are very diverse, is organizing other important events.

# LONDON

(Continued from page 120)

two weeks' visit in London before under-taking their Scandinavian tour, and a long English tour is in view for them next

season.

The dancer La Meri, who is appearing

The dancer La Meri, who is appearing in New York with much success after a tour comprising 128 recitals in Australia and New Zealand, and many appearances in Java, India, China and Japan, will probably visit London in May.

Preparations are making for the next tour (about twenty weeks) of the remarkable Vancouver Boys Band. The pianists Wilhelm Backhaus will return to England after his South American tour, which begins in June.

In the course of his European tour from October to December, Mischa Elman will give two recitals in London. Plans are afoot for the English violinist, Albert Sammons, to visit America. The pianist Mark Hambourg also plans to revisit America.

America.

The British Women's Symphony, of which Malcolm Sargent is the regular conductor, continues its career with notable

# Imperial Concert Agency

This agency, which was established in 1905 and which for the last thirteen years has been under the sole direction and ownership of Gladys Crook, has had an exceptionally busy and successful season.

Following the tour which she arranged last season for Pouishnoff, the distinguished Russian pianist, Miss Crook arranged another tour for him in the fall, during which

he played whole programs of Chopin in ten important towns. The success of this tour led to further engagements for this spring

led to further engagements for this spring and for next autumn.

Miss Crook, who was formerly a journalist and music critic, attends personally to the publicity for the artists under her management. Besides Pouishnoff, these include the young American pianist Webster Aitken, whose Schubert recitals are much appreciated in London; the Australian pianist John Simons, and the English pianist Mark Hambourg; the Greek singer Alexandra Trianti and the Dutch singer Elsa Rykens; the English baritone Arthur Fear; the Singhalese singer Surya Sena, with his wife and assistant Nelun Devi; Marion Kerby, the singer of Negro music; Leon Goosens, "the prince of oboe players"; the English violinists May Harrison and Harold Fielding; the Hungarian violinist Geza de Kresz; the 'cellists Juliette Alvin and Eugène de Kerpely and others.

others.

Miss Crook also represents the Philharmonic Ensemble and the Philharmonic Harp Trio (both of which include the famous harpist Marie Korchinska), and the Stratton, Whinyates and Salzburger Stratton, Whinyates Mozart String Quartets.

### Horowitz To Return in 1939

The wife of Vladimir Horowitz, pian-The wife of Vladimir Horowitz, planist, who came to this country recently to visit her father, Arturo Toscanini, and her family, said that her husband would tour Europe next season and return to America in 1939. Mr. Horowitz is fully recovered, she announced, from the illness which caused him to consol his engagements last year. In cancel his engagements last year. In June he will make recordings with the B.B.C. Orchestra in London with Mr. Toscanini conducting.

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# PRESS COMMENTS FROM NEAR AND FAR

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—Hellywood Citizen, July 23, 1937

### PITTSBURGH, PENNSYLVANIA

"The occasion proved one of the out-standing concerts of the local season and revealed Mr. Peerce as a top flight artist with a fine background of splendid musicianship."

-Pittsburgh Press, March 18, 1937

### CHICAGO, ILLINOIS

"With native dignity, simply relying en-tirely on the beauty of his voice and the musicianly quality of his interpretation, he presented songs with such evident sincerity and such unaffected mien that it is a pleasant duty to call his manner American. His voice is a brilliant lyric tenor, of rather intense timbre, of quite effortless range and agility. He is a master of operatic style."

—Chicago Herald Examiner, Ost. 4, 1937

# CLEVELAND, OHIO

"Jan Peerce gave us last night about as fine singing as we have heard this

-Cleveland News, March 3, 1937

### BALTIMORE, MARYLAND

"His 'lieder' songs were well selected and were performed with authority and interpretation, which made a good example for the students in the audience."

—Baltimore Sun, Oct. 30, 1937

### MIAMI, FLORIDA

. His voice is impressive for its remarkable resonance, evenness, fidelity to pitch, warmth and color, qualities that make it one of the greatest tenor voices of the day."
—Miami Daily News, Jan. 19, 1938

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# ORCHESTRAL APPEARANCES

MINNEAPOLIS SYMPHONY

"Mature grasp—sure artistic instinct—a technical equipment which met with ease all the demands for virtuoso display."

Johan Egilsrud, Journal, Nov. 29, 1937.

"Spark and authority—in the front rank of young American anists."

John K. Sherman, Star, Nov. 29, 1937.

"Skill, sensitivity, poise and imagination." Frances Boardman, St. Paul Pioneer Press, Nov. 29, 1937. "Richness of musical understanding."

James Davies, Tribune, Nov. 29, 1937.

# NEW HAVEN SYMPHONY

"Firmly grounded musicianship—youthful poise—firm tone—audience showered her with applause." Miles Kastendieck, Journal Courier, Jan. 18, 1938.

"Not just another young lady who plays the piano—artistic ability—firm tone of excellent quality—sweep—rhythmic impulsion—undeniably Miss Mundy is a young lady destined to go places."

H. Earle Johnson, Register, Jan. 18, 1938.

# ROCHESTER CIVIC ORCHESTRA

"Miss Mundy was warmly applauded, after the Rachmaninoff concerto. She, with the orchestra, had made an enjoyable performance of Rachmaninoff's stirring music. She plays musically, and her tone and use of it are firm and vital . . . she showed a sensitive appreciation of the music, and her playing was sympathetic to it throughout."

Stewart B. Sabin, Rochester Democrat & Chronicle, Jan. 31, 1938.



SEASON 1938-39 NOW BOOKING

Management RICHARD COPLEY Steinway Building - - - New York

# RECITAL APPEARANCES

NEW YORK - TOWN HALL

"Fluent technique." Times, Dec. 11, 1937.

"Sensitivity—good tone—fleet fingers." Post, Dec. 11, 1937.

"Firmly controlled rhythmic sense." Herald-Tribune, Dec. 11, 1937.

### BOSTON - JORDAN HALL

"Watch this young woman; she is going to cut a wide swath through these United States."

Redfern Mason, Transcript, Dec. 17, 1937.

"Authoritative, sensitive, imaginative—audience received her with enthusiasm." Warren Storey Smith, Post, Dec. 17, 1937.

"Her appearance in Boston should be classed as a notable vent."

Christian Science Monitor, Dec. 17, 1937.

### CHICAGO - PALMER HOUSE

"In a Chopin group she showed great skill as a technician—a gifted young artist."

Herman Devries, American, Jan. 11, 1938.

"Has the instincts of a musician."

Cecil Smith, Daily Tribune, Jan. 11, 1938.

"A young pianist of notable talent.

Janet Gunn, Herald & Examiner, Jan. 11, 1938.

"Has good hands and a stimulating sense of power."

Julia Cassidy, Journal of Commerce, Jan. 11, 1938.

# LUCIE BIGELOW ROSEN

Thereminist

## ACCLAIMED IN NEW YORK RECITAL, TOWN HALL, JAN. 31, 1938

"Lucie Bigelow Rosen gave a recital on the theremin last night in Town Hall with Frank Chatterton, pianist, and the members of the Phil-Sym Quartet (Joseph Reilich and Louis Fishzohn, violinists; David Katz, violist, and Avron Twerdowsky, cellist) as the co-operating artists. . . . Of major importance among those interested in the theremin, as players or listeners, is the development of its possibilities as an artistic medium. Many of these were shown in yesterday's recital, including the instrument's wide range of volume and its various tone qualities. . . . The theremin's tones proved well suited to Lie's 'Snow,' where the timbre of the soft notes was sympathetic to the vein of the music and to

Ravel's 'Pavane pour une Infante Defunte' and 'Jardin feerique' where the warm lower tones were expressively set forth."—New York Herald Tribune, Feb. 1, 1938.
"Lucie Bigelow Rosen continues to serve as a high priestess of the electrical instrument that theremin developed and that bears his name. She disclosed a growing mastery of the technical and interpretive problems posed by the theremin. She achieved some performances that did not need the apology that a new medium was being explored.... The thereminist drew a carefully controlled musical line from the instrument. So sure was she of her technique that she seemed was she of her technique that she seemed to concentrate on interpretation. A large

audience turned out to hear the program."

audience turned out to hear the program.

New York Times, Feb. 1, 1938.

"Let it be said without further ado that Mrs.
Rosen has considerably developed her virtuosity.... The dynamic scale at her command goes down to a fine pianissimo and also expands into tones of an astonishingly fruity richness in size. These tones are produced, too, over an extensive range. duced, too, over an extensive range. duced, too, over an extensive range. . . . The finer sonorities as heard were both limpid and steady. . . . Music lovers cannot be too grateful to Mrs. Rosen for her devoted study of the Theremin and her consequent contribution to the discovery of new musical means."—New York World Telegram.

-New York Journal and American, Feb. 1, 1938.

"Mrs. Rosen's skill as a theriminist has increased since she was last heard here and she is undoubtedly one of its most able manipulators."-New York Sun, Feb. 1, 1938.



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"At Town Hall last night Lucie Bigelow Rosen, specialist on the Her readings revealed considerable development in her command." instrument known as the theremin, appeared before a capacity audience. Her sensitive hands waved gently before the magnetized contrivence from which emenated tones resembling that of a 'cello.

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"... thorough maturity of his art — phrasing — nuance, dynamic acaling and treatment of detail, all were of the highest order."

"Depth, intensity and warmth characterized his reading of the Beethoven sonata, as well as a paetic intimacy that delved deep into the personal mood of the music. He played it as the poem of nostalgic reminiscence that discerning critics believe it to be, not as the romantic 'landscape' picture others have found it."—WORLD-TELEGRAM

"James Friskin rose to still greater heights in his impassioned, poetic conception of Schumann's sonata....

"In the very different world of Debussy, he was no less happy in conveying the composer's often impalpable subtleties of fancy, whether nostalgically melancholy, as in 'Footsteps in the Snow,' or elfinly malicious, as in 'Puck's Dance.' His dynamic palette held tints and shades sufficiently varied to suggest the French master's every mood."—TRIBUNE

"James Friskin has remained one who can make felt his devotion to an exacting art. . . .

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Cadek Choral Society, Chattanooga Handel and Haydn Society, Boston Hartford Oratorio Society, Hartford

"A lyric voice of exceptional purity and clearness. . . . Her perfect control of tone production, impeccable diction and splendid vitality enable her to reach the very depths of each song and bring out its full meaning and value. . . ."

Miami Daily News

"A soprano clear and sure . . . a good legato . . . capable of considerable power."

Hartford Times

"A voice of fine quality . . . dramatic intensity."

Boston Christian Science Monitor

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## **PIANIST**

"The spirit of Scarlatti was conveyed with skillfully graded dynamic scale, delicate coloring, fresh lyricism and refreshing vitality." N. Y. Times.

"The audience was moved to excited applause by his technical and artistic resources." N. Y. Post.

"Technical aplomb. . . . A revealing touch. . . A fine sense of dynamics. . . . Telling precision." N. Y. World-Telegram.

"Belongs among the greatest." Het Volk-Amsterdam.

"A pianist of magnificent technical schooling. . . . His triumph was great."

Algemeene Handelsblad-Amsterdam.

"He is an artist by God's grace, which was demonstrated with overwhelming effect in the Beethoven and Mozart concerti." Neue Haarlemsche Courant.

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# ROBERT

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Contralto



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# OUTSTANDING

# ENGAGEMENTS

New York Oratorio Society New York Town Hall Recital New York Schola Cantorum Chicago Symphony Orchestra Chicago Apollo Club

Chicago Apollo Club
Chicago Swedish Choral Club
Chicago Northwestern University
Bethlehem Bach Festival
(re-engaged 1938)

St. Louis Symphony Orchestra Rochester Symphony Orchestra Syracuse University Chorus Cincinnati, Ohio

Springfield, Mass., Tuesday Morning Music Club Springfield, Mass., Spring Festival

Toronto Promenade Symphony Concerts. Westfield, N. J., Music Club

Westfield, N. J., Bach Festival Blacksburg, Va.

Fredericksburg, Va.

Pittsburgh, Pa., Mendelssohn Choir Pittsburgh, Pa., Bach Festival Choir Providence, R. I., University Glee Club

Hartford, Conn., Oratorio Society (2 appearances)

Cleveland, Ohio, Orpheus Club Washington, D. C., Symphony Orchestra

Kalamazoo Symphony Orchestra Kalamazoo Oratorio Society Montreal Symphony Orchestra (Wilfred Pelletier, conductor)

(Wilfred Pelletier, conductor) Winter Park, Fla., Bach Festival

# SEASON 1938-39 NOW BOOKING

Management: - - - Richard Copley Steinway Building - - - New York

# DAVID BLAIR McCLOSKY

Baritone

# Acclaimed in Town Hall Recital, New York, Oct. 21, 1937

The Critics Said:



Management: Richard Copley 113 W. 57th Street, New York

"Talented newcomers to the ranks of native singers are rare enough, but those with a gift for singing Schubert, Wolf, and Mahler are as uncommon as caviar at the Bowery Mission. Wherefore his debut was something of an unusual event. Mr. McClosky, not only sang Schubert, Wolf and Mahler with taste and understanding, but also chose his material with genuine discrimination. Mr. McClosky has a genuinely suave command of lagato."—N. Y. Sun.

"One of his best points was a clean pianissimo. Moreover, Mr. McClosky was a singer of taste and intelligence in matters of phrasing and textual interpretation."—
N. Y. World-Telegram.

"A vocal endowment, which in quality, volume, and excellent interpretative intentions, was superior to those of most of the young singers, who have made debuts this fall. In the Bach cantata the recitative made a promising beginning, suggesting acquaintance with the style and spirit of the music and experience in the oratorio field."

—N. Y. Herald Tribune.

"His work was projected with the poise that comes of experience. Intelligence and good musicianship characterized his singing. He was sensitive to the meaning and mood of a song. His readings were carefully planned and evidenced much serious study and thought, often displaying an acumen and insight none too common among youthful singers. Mr. McClosky succeeded in ecompassing power, delicacy and ardor when required."—N. Y. Times.

Among other orchestral engagements Mr. McClosky has appeared twenty times as soloist with the Boston Symphony Orchestra, Serge Koussevitzky, Conducting

# "THERE IS ONLY ONE HARRIET COHEN"

Says George Bernard Shaw of this English pianist whose personality and charm, added to her great accomplishments as a musician and her championship of the "saner" present-day composers, have given her a unique place in the concert world.

A slender, delicately lovely young woman with blue-black hair, Harriet Cohen brings to the piano the same gifts of temperament, vivacity and sensitive understanding that have enabled her to attract as friends the most brilliant minds—from Einstein to Sibelius—in all fields of intellectual and artistic endeavor today.

Harriet Cohen has distinguished herself for the fine quality of her programs and her daring in departing from the beaten path of the standard repertoire. No other musician has done so much to acquaint the world with modern British music. She is recognized also as a chief interpreter of the Spanish moderns; the newest works of Soviet composers have been introduced at her concerts.

But while she presents the "New Music" with zeal, she has been recognized as "a born interpreter of Bach," and also of Mozart, Beethoven, Chopin, Debussy. Classics, indeed, are likely to be "new music" on Miss Cohen's programs, which include such Bach as the infrequently heard D minor concerto, or a Handel concerto adapted especially for her by Constant Lambert from two organ works, or the William Byrd suite she introduced to New York.

Harriet Cohen has had a phenomenally extensive career. It is true that she began as a child, her first public appearance having been at the age of 13, in Queen's Hall, London. Her parents wisely refused to allow her to be promoted as a prodigy, but she was permitted to give one or two concerts a year and was still in her 'teens when she undertook—with immediate success—the life of the concert artist.

In the United States and Canada she was heard in New York and other leading cities for five successive seasons, 1930 to 1935, having first come to this country at the invitation of Mrs. Elizabeth Sprague Coolidge, but engagements in Europe have kept her away for the last two years. In one recent season she played in thirteen European countries; another tour took her to Russia, Norway, Sweden and Finland.

Besides her piano recitals and chamber music concerts, she has played with symphony orchestras in New York, Boston, Cincinnati, Toronto, Montreal, London, Paris, Vienna, Madrid, Barcelona and Warsaw—an incomplete list—under such conductors as Koussevitzky, Barbirolli, Sir Henry Wood, Goossens, Casals, Monteux, Sokoloff, Sir Thomas Beecham, Sir Ernest MacMillan and Douglas Clarke.

IN AMERICA • NOVEMBER - DECEMBER, 1938
Management: RICHARD COPLEY, STEINWAY BUILDING, NEW YORK
(Steinway Piano)

GERALD TRACY

**Pianist** 

ACCLAIMED IN NEW YORK RECITALS

"A persuasive lyricism—
rhythmic grace—sensitive
control of tone—wellschooled technique—merited
only praise."—N. Y. Times.

"Poetic understanding, and from the technical and tonal aspects, his performance was admirable."—N. Y. Herald Tribune.

"Crisp fingering and dramatic significance—tonal pictures etched adroitly and effectively—variety of tonal color and emotional content." —N. Y. American.

"Plays with forceful expression and rare intelligence—a fine artist."—N. Y. Journal.



Apeda

Season 1938-39 Now Booking

Management: Richard Copley, Steinway Bldg., New York



Un Pecheur de Perles in Modern Dress: Beniamino Gigli Finds an Operatic Background on the Italian Sea Coast



Jan Kubelik, Left, and Romeo Tata. Violinist, at Arizona State Teachers College at Tempe, Where Mr. Kubelik Gave a Recital



Right — Leon Carson, Voice Teacher, and His Wife Promenade Upon the Boardwalk at Atlantic City

# CANDIDS



News Pictures, Inc.
Ezio Pinza Discusses a Benefit Performance of 'The
Barber of Seville' with a Debutante Committee of
the Smith College Club



A Lesson in Botany: Richard Crooks Learns About the Qualities of the Richard Crooks Zinnia, Named in His Honor by Jane Peterson. New York Artist



Stephan Hero, Violinist, and His Wife Allow Their Irish Setter to Test New York's First Snowfall



Marcel Hubert, 'Cellist, in a Moment Musicale with Hans Horowitz, Viennese Composer, Conductor and Accompanist





From the Deck Up: A Study of the 'Cellist Emanuel Feuermann Upon His Arrival from Europe on the Lafayette



# ELLEN BALLON

Steinway Piano

**Pianist** 

Sole Management: Harold Holt, 3 Clifford St., London, Eng.

# BERLIN

(Continued from page 126)

manager. Outside of managing the foreign tours of his brother, Wilhelm Backhaus, most of his activity is confined to the local appearances of a long list of favorites including Gerhard Huesch, Enrico Mainardi, Mary Wigman, Waldemar Staegemann, Alexander von Swaine, Walter Rummel, Edith Picht-Axenfeld, Claudio Arrau, Rudalf Fischer, and Jean Fournier dolf Fischer and Jean Fournier.

### The Culture Association

The Culture Association (Kultur-Ge-meinde) under the musical direction of Hansheinrich Dransman, continues to present a number of the most popular artists appearing in Berlin. This association is not a concert management in the strict not a concert management in the strict sense of the word, but as it is a nation-wide organization nurveying to a concert public of imposing dimensions, engaging its own artists, running its own subscription series, etc., it must be included in a resume of managerial activities. Among the artists who appeared in concerts under the associa-tion during the first half of the season were who appeared in concerts under the association during the first half of the season were Edwin Fischer, Dusolina Giannini, the Calvet Ouartet, Elly Ney, Wilhelm Kempff and George Kulenkampff. During the next two months they will present the Philharharmonic Orchestra in a special concert to mark the founding of the Hans Pfitzner Society: Edith Picht-Axenfeld: Moja Petrikowski and Ludwig Hoelscher. Subscription members of the Berlin association are given a 50 per cent discount on the boxoffice prices while those of other local chapters are given a discount of about 40 per cent.

### Berlin Philharmonic as Manager

The Berlin Philharmonic is another in-dependent unit "managing" its own concerts under the direction of its present artistic head, Hans von Benda. The orchestra un-questionably dominates the musical life of the capital and has had such a full calendar this season as the leading "State" orchestra that it was obliged to abandon the so-called

that it was obliged to abandon the so-called popular concerts that have been given twice a week during the season ever since the foundation of the orchestra.

The remainder of this season will be taken up with the last half of the main Philharmonic series of which Wilhelm Furtwängler is the principal conductor. There will be special concerts by Willem Mengelberg, Molinari and Ansermet and the remaining concerts of special series conducted by Carl Schuricht, Max Fiedler, Hermann Abendroth and Eugen Jochum. Leon Borchard who also played an important part in the "modern music" programs of the orchestra last season has been restricing his engagements this year to the or the orchestra last season has been re-stricing his engagements this year to the adjoining countries. He had an enthusias-tic following and had some excellent achievements to his credit so that his dis-appearance this year (either voluntary or enforced) has been a matter of general re-

gret.
The Orchestra is at present "on tour"



Hansheinrich Dransman, Director of the Cultural Associ

with Wilhelm Furtwängler with appearances in all the leading German cities, as well as London, Brussels and The Hague. This will be followed in April and May by an extended tour of Italy, Switzerland and France, also under Furtwängler, who will conduct the concerts in Florrence during the May Esstival in that city.

May Festival in that city.

Each important Berlin concert of the or-Each important Berlin concert of the or-chestra not only involves the "Hampt-probe" or public rehearsal concert, which precedes the regular concert, but a "repeat" concert under the auspices of the Strength-through-Joy Movement whose members pay an admission of only 80 piennigs. All the Furtwangler concerts as well as the special concerts of Victor de Sebata and Molinnia were included in this extreme.

Molinari were included in this category.

This year also marked the organization of a Chamber of Orchestra under the diof a Chamber of Orchestra under the di-rection of Hans von Benda which this spring is scheduled for appearances in Po-land, Lithuania, Memel, Turin, Naples, Florence, Milan, Rome and various cities in the Balkans.

### The Three Opera Houses

In considering the various phases of the capital's music, a prominent place must of course be given to the three opera houses which exert not only a propelling influence on the city's music but do much to set the standard and direct the trend. The State Opera naturally heads the list and has been doing so many notable things since the opening of the season last September that it has been a trifle difficult for the sister institutions to keep up with it.

The next important revival on Unter den Linden will be 'Lobengrin' which will be given with the Bayreuth scenery and costumes that made the last Festival per-

formances so noteworthy. Next year, 'Lo-hengrin' will be replaced by 'Tristan' at the Bayreuth Festival so that the re-study of the work at the State Opera insures the retention of a production that was too notable in every respect to be allowed to fall into even a temporary discard. The State Opera performances will be conducted by Robert Heger.

Robert Heger.

The next re-study will be 'Fidelio', given with Prof. Preetorious's very beautiful scenery and conducted by Hermann Abendroth, conductor of the Gewandhaus Orchestra of Leipzig. Edgar Klitsch, general intendant of the Koenigsberg Opera will have the stage direction of this work. This will be followed by a second 'Ring' Cycle, probably conducted by Furtwängler, in which the Sieglinde will be sung by Mme. Germaine Lubin of the Paris Opera, who will sing the rôle in German. Other who will sing the rôle in German. Other works that will then follow at short inter-vals are Siegfried Wagner's opera 'Der will also be revived towards the end of the season.

Among the guest performances for which arrangements have already been made are appearances of Jarmila Novotna in 'Rosen-kavalier', 'Traviata' and 'Verkaufte Braut', the first Berlin appearances of this soprano since she deserted the Kroll Opera to ap-pear as the Schoene Helena in Max Reinhardt's elaborate presentation of the Offen-bach work. Mario Stabile will also make two appearances in 'Rigoletto', and Sir Thomas Beecham will conduct perform-ances of 'Zauberfloete' and 'Othello'.

No information is available regarding the plans of the German Opera although as the child of the Propaganda Ministry, it is to be presumed that the remaining six months will not be idle ones. This Opera has sponsored some very important Italian gerformances in the past few months, most of its own work has fallen within the category of routine, a good deal of it far from distinguished and bearing the

outward evidences of rigid economy of one sort or another.

The principal trouble with the performances at this Opera is the lack of a really capable conductor who understands how to lavish a little cherishing care on any work entrusted to him. Of course, conductors are scarce articles in Germany but there must be far better talent available than the must be far better talent available than the present incumbents. There are several very fine voices in the ensmble such as Elsa Larcen, Bertha Stetzler, Lore Hoffmann, Irma Beilke, Hans Reinmar and Eyvind Laholm, but everything is reeled off with such a glaring disregard for the more treasurable details of art that the singers rarely have an opportunity to unfold their talents.

The Peoples Opera is, of course, a little institution of quite rare graces and one deserving of all the praise that is being lavished on it from all quarters. The Intendant, Erich Orthmann, is a very earnest musician who permits nothing to deflect him from the straight and narrow path of his artistic intentions. He also has a corps of young assistants, both conductors and stage directors, who are equally earnest in their endeavors. As a result the attendstage directors, who are equally earnest in their endeavors. As a result the attendance at the Opera during the first half of the season was 99.75 per cent of capacity, which is particularly impressive when one considers that this opera-house is one of three open every night in the week for ten and a half months of the year.

In the course of the next six months there will be revivals of Nicolai's 'Lustige Weiber' and Verdi's 'Trovatore'. The first work will be conducted by Ernst Senff and the latter by Hans Mueller who recently conducted a Carmen revival that made one

think Leo Blech was at the helm. These two revivals will be followed by 'Rosenkavalier', conducted by Orthmann and staged by Hans Hartleb which will bring up the current repertoire to twenty-eight works.

The symphony concerts, which were initiated this season with such great success, will be continued under the baton of Orthmann, assisted by George Kulenkampff, Luise Willer and Elly Ney as soloists. These concerts have met with such an enthusiastic response on the part of the patrons of this institution that they will be considerably extended next year and will undertake more ambitious programs than those on which they embarked during this first trial season.

Chancellor Hitler was recently present at one of the performances and was so impressed by the quality and quantity of work being accomplished that he placed sufficient funds at the disposition of the directors to enable a complete overhaul of the building with the addition of many improvements in the lighting and technical equipment. The acoustics of this old theatre are extraordinarily fine but the stage is so small as to oresent a real problem for the directors in many of the more elaborate productions.

# DARIS

(Continued from page 122)

Harpsichordist—Wanda Landowska. Organist—Marcel Dupré. Ensembles—Lener Quartet, Trio Doyen-Charmy-Navarra, Amati Quartet, Quin-tette à Vent de Paris, Loewenguth Quartet,

For these and numerous other artists, Messrs. Kiesgen have arranged important European tours.

# Alfred Lyon

Among the musical events organized this season by the Bureau de Concerts Alfred Lyon, mention should be made of the con-Lyon, mention should be made of the concerts given by the American pianist Sylvia Smith, who won a notable success and who has been engaged to appear as soloist with the Pasdeloup Orchestra in March. Excellent recitals were also given by the violinist Orlando Barera and the pianist Albert-Levèque, who was in New York during January. January.

ing January.

The young Italian violinist Giorgio Ciompi, presented to the Paris public by Alfred Lyon, made a fine impression. Other artists appearing under M. Lyon's management include the colored singer Caterina Jarboro, the Spanish pianist Ricardo Viñes, the conductor Eugen Szenkar (engaged as guest-conductor of the Pasdeloup Orchestra), the baritone Jacques Basloup Orchestra), the baritone Jacques Bastard, and the Spanish dancer Teresina, at present engaged upon a European tour, who will appear in Paris in the Spring

This spring Alfred Lyon will also organ-ize the third concert of the group known as La Jeune France'.

No detailed report has been received from the firm of A. et M. Dandelot, founded in 1898 by Arthur Dandelot,

# NETHERLANDS

(Continued from page 128)

and various chamber-music societies:
Singers: Marian Anderson, Frieda Leider, Julius Patzak, Sybil Crawley, Ilona Durigo, Salvatore Salvati.
Pianists: Alexander Brailowsky, Henriette Bosmans, Lubka Kolessa, Alexander Uninsky, Marcelle Meyer, Sergei Rachmaninoff, Niedzielski, Josef Pembaur, Theo van der Pas, Geza Frid, Paul Frenkel.

kel. Violinists :

kel.
Violinists: Nathan Milstein, Albert
Spalding, Heifetz, Menuhin, Ossy Renardy, Maz Rostal, Jesques Thibaud.
'Cellists: Emanuel Feuermann, Pierre
Fournier, Rafael Lanes, Ranzato.
String Quartets: Lener, Kolisch, New
Hungarian, Zepparoni, Quartetto di Roma.
Conductor: Issay Dobrowen.
Dr. de Kossay Dobrowen.

Dr. de Koos also organizes a subscription series of Master Concerts.

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American Management: Paul H. Stoes.

Berlin Cathedral Chorus.

SOPRANOS: Maria Cebotari, Martha Eggerth (Germany and various offer countries Maria Fiorenza (Milan), Erna Sack, Viorica Ursuleac (Berlin and Munich Ste

TENORS: Jan Kiepura, Ladis Kiepura, Germany and various other countries. Clemens Krauss, Conductor, State Opera, Munich. Peter Kreuder and his Band. Sven Hedin (Germany and various other countries.)
Colin Ross. Vienna Saengerknaben, Germany and other countries.

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# HOBER

Soprano



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OLIN DOWNES, N. Y. TIMES.

# SALMOND

Two appearances with

Cincinnati Symphony Orchestra

in MARCH

(Goossens, Cond.)



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CHARLES

# NAEGELÉ

Pianist

Two appearances in March, Cincinnati Symphony Orchestra
(Eugene Goossens Conducting)
Fourth Re-engagement, Montreal Orchestra
(Douglas Clarke Conducting)
New York Town Hall Recital—January

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Baldwin Piano



ORREA

# PERNEL

English Violinist

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BOSTON SYMPHONY ORCHESTRA IN CAMBRIDGE, MASS. (Serge Koussevitzky, Conducting)

DENVER CIVIC SYMPHONY ORCHESTRA (Horace E. Tureman, Conducting)

NEW HAVEN SYMPHONY ORCHESTRA (Hugo Kortschak, Conducting)

NEW YORK TOWN HALL RECITAL, NOVEMBER

Returning to America Oct. to Dec. 1938



# WILLIAM HAIN

Tenor

## SEVEN NEW YORK APPEARANCES

Re-engaged N. Y. Oratorio Society in "Messiah" (Albert Stoessel, Conducting)
Re-engaged (twice) Schola Cantorum (Hugh Ross, Conducting)
Diaz Waldorf Astoria Series, jointly with Kirsten Thorborg
National Orchestral Association (Leon Barzin, Conducting)
Women's Symphony Orchestra (Antonia Brico, Conducting)
New York Recital Town Hall
Re-engaged Cleveland Orchestra (Artur Rodzinski, Conducting)

Now Booking Season 1938-39

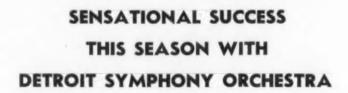
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# Federal Music Project Takes Inventory

New York City Division Engaged in Four Major Purposes-Therapeutic and Educational Branches Doing Effective Work



By CHALMERS CLIFTON Regional Direct

Regional Director

THE WPA Federal Music Project of New York City, engaged in four major purposes, is concerned with musical education for the underprivileged masses, providing cultural and musical entertainment for those who cannot afford the usual costs of the regularly established concerts, development of the uses of music in therapeutic practice in hospitals and with juvenile delinquents, and in the provision of work for unemployed musicians.

In the concert field, opportunities are afforded for thousands to hear free weekly offerings in numerous centres throughout the five boroughs of the city. In addition to free concerts, the WPA Federal Music Theatre offers concerts by two symphonic orchestras, a chamber orchestra, string trios and quartets, four choruses and instrumental and vocal soloists. These concerts, provided at a low price level, are given largely for the purpose of building audiences of new listeners who otherwise could not afford to hear music in a concert hall.

That recognition is given to the American composer is shown by the activities of the Composers' Forum-Laboratory and through the records of compositions played in the regular concerts, thirteen percent

through the records of compositions played in the regular concerts, thirteen percent of which consists of works of American composers. This, as a contribution to musical art, supplements the other purposes

Through music education, eager, under-privileged children as well as adults, re-ceive group instruction in the various phases of theory and performance; and are enabled to acquire a degree of skill which permits them to attain self-expres-sion through music.

### Therapeutic Work Carried On

Therapeutic work is conducted through Athletic League. This work has been effective in the treatment of mental and nervous cases and has shown considerable value as a preventive of crime to societies

value as a preventive of crime to societies dealing with delinquents.

Education, utilizing the group teaching plan as contrasted with the old private tutoring method, is carried on in fourteen WPA music centres and about one hundred extension centres, these latter including public schools, welfare houses, churches, clubs and American Legion Posts. All phases of music are taught to not only children but adults, the subjects including everything musical—instruments, theory, harmony, acoustics and even piano tuning. everything musical—instruments, theory, harmony, acoustics and even piano tuning. In addition, lectures are given on music appreciation. Only those pupils who can not afford to employ private tutors are accepted by WPA.

From the standpoint of unemployment, the project has served as a practice and training ground for hundreds of musicians, many of whom have made use of this experience to return to private employment.

many of whom have made use of this experience to return to private employment. More than a score of musicians have gone to major orchestras, and several teachers (Continued on page 179)

# Regional Heads and Directors Report Nationwide Progress

National Director Submits that Entire Audience Base of the Nation Has Been Enlarged—Federally Spon-sored Music Touches Every Stratum of Society

By Dr. NIKOLAI SOKOLOFF National Director

UDIENCES aggregating 92,088,-927 persons had heard living music in 130,901 Federal Music Project performances and programs between October, 1935, and Dec. 31, 1937 and it is evident that since the Federal Government intervened in the economic depression to employ, retrain and re-habilitate the skills of jobless professional musicians the whole American audience base has been tremendously It is evident also that there was in America a hunger and eagerness for music which was barely suspected years ago.

In its concert and educational activities this Project of the Works Progress Administration has taken music into areas that had been totally mute and arid. Millions have listened to symptomic and activities that had been totally mute and arid. phonies and operas, the great choral works, the literature of chamber and salon groups; madrigals, ballads and the folk songs of other centuries, and the new and nimble and sometimes vital works of contemporary American com-posers. For multitudes these "in the flesh" performances were heard for the first time. Federally-sponsored music has touched every stratum of our di-

verse society.

In a report made to Mrs. Ellen S. Woodward, assistant administrator of the Works Progress Administration, there were these salient facts:

More than thirty cities in the United States are hearing regularly scheduled symphony programs. In a hundred other cities there are WPA orchestras ranging from conventional concert groups to organizations of thirty-five instruments. Concert and symphonic bands, dance and novelty orchestras, opera, and choral groups, are heard

Organized in 259 project units, 1,017 music teachers are carrying free instruction every week to many thousands of children and adults unable to pay for lessons.

Encouragement for the American composer, an integral part of the na-tional plan, has resulted in public per-formance by WPA units of 5,300 compositions written by more than 1,500 American musicians

Approximately 2,500 indigenous and vernacular folk songs and tunes have been gathered and transcribed by WPA Music Project workers in a dozen

regions.
Copyists, arrangers and librarians are assigned to thirteen projects. They number 230 and are quietly at work in public libraries, universities and pro-ject offices, and have turned out hun-



Dr. Nikolai Sokoloff

dreds of thousands of music manuscripts and folios. These will be made available as nuclei for public lending

10,000 on the Rolls

On Dec. 31, 1937, the Federal Music Project had on its rolls approximately 10,000 men and women who had faced the hazards of deteriorating skills and aptitudes and the relaxing of vital energies with the loss of employment. were assigned to 580 units as follows

127 symphony and concert orchestras, sixty-nine concert bands, fifty-two dance orchestras, sixteen chamber music en-sembles, eleven opera projects, nineteen choral groups, two soloists projects, twelve coordinating and administrative projects and the teachers' and copyists'

These Project musicians and teachers may not enter into competition with self-sustaining musicians and instruction is always in group classes. Advantages of group instruction have been cited as numerous, but all fall under the head of making music a social and com-munal art—a life experience instead of a specialized skill. For the teachers themselves there have been institute courses presided over by well-known educators and musicians.

and musicians.

In New York City there are 387 teachers presiding over 11,331 classes with an aggregate monthly enrollment of 170,692. In Mississippi monthly pupil enrollment aggregates 56,518; in Oklahoma, 43,467; in Florida, 60,000; in Illinois, 25,666; in Virginia, 15,346, and in South Carolina, 82,900.

Programs by the symphony and concert orchestras of the Project have been the most numerous as well as the been the most numerous as well as the most popular judging from audience statistics. On Dec. 31 there had been 44,743 orchestral programs heard by an aggregate audience of 35,400,970; band concerts numbered 27,222 before an an aggregate audience of 26,996,626, and dance bands had played 27,860 times. Opera and operetta groups had given 438 performances and choral groups had sung publicly 9,027 times.

In New England and New York State Many Cities Recognize Neces-sity of Making Perma-nent Institutions of Project Units



By GEORGE FOSTER Administrative Assistant, Region No. 1

THAT the WPA Federal Music Project

THAT the WPA Federal Music Project has demonstrated an ever growing worth is suggested by significant developments in several places throughout Region No. 1, which embraces New York State and the six New England States.

The outstanding development of the past year has been the recognition by several cities of the necessity for making permanent the orchestras and music units maintained by the Federal Music Project.

In this area about 3,500 musicians are employed, the state having the largest number being Massachusetts with 1,412 musicians working in forty-two units. Complete symphony orchestras in this region are located in New York, Boston, Springfield, Hartford, Bridgeport, Syracuse and Buffalo. Music teaching projects are functioning in New York, Massachusetts, Vermont and New Hampshire.

Beginning with the present concert season, the Federal Music Project symphony orchestras in Buffalo and Hartford are being sponsored by the Buffalo Philharmonic Society and the Connecticut Symphony Society, respectively.

This sponsorship has taken the form

phony Society and the Connecticut Symphony Society, respectively.

This sponsorship has taken the form of providing extra musicians not obtainable from the relief rolls, providing soloists of international fame, and completely

ists of international fame, and completely covering the other-than-labor costs of the projects in these cities.

Plans for such sponsorship of federal orchestras are also under way in Bridgeport, Springfield and Syracuse.

In Vermont the state advisory board of the Federal Music Project, which includes Governor George D. Aiken, is taking definite steps to make the music education program a permanent part of the cultural life of that state.

Manchester Enrolls 900 Pupils

In New Hampshire the city of Manches-ter has just undertaken partial support of

ter has just undertaken partial support of the project teaching centre, which has an enrollment of nearly 900 pupils.

Throughout this region a special effort has been made to bring orchestral music to communities which have not had such cultural opportunities in the past.

During the fiscal year of 1937-38, units of the Federal Music Project in New Hampshire will have travelled more than 14,000 miles within that state, spreading music from Nashua to the Canadian border. In Massachusetts, project orchestras will

music from Nashua to the Canadian border.

In Massachusetts, project orchestras will have played fifty concerts away from their official stations during this same period.

There is no question that public interest in this program has taken a definite upswing. In Hartford last summer, open air concerts by the Hartford WPA Symphony were attended by 7,000 persons nightly. In that same city attendance at the winter series in Bushnell Hall reached the 3,000 mark for single performances.

Proving public recognition of the worth of the Federal Music Project program, the WPA orchestra of New Hampshire was invited to give a concert before the House of Representatives last winter.

One of the high points of the present concert season in New England will be the proposed tour of the State Symphony of Boston through Maine, New Hampshire and Vermont. This tour will bring a first
(Continued on page 179)



"Trailing Clouds of Glory" from a Trailer, Grace Moore Tries Her Hand at Cooking on the Wing



Werkstatt L. R. Minzloff
Wagnerian Appetites, Like Wagnerian Opera, Are on a Grand Scale. Lauritz Melchior,
With His Wife Consulting the Cook Book, "Rolls His Own"



Charles Kullman Stirs the Soup—or Is It Spaghetti?—to the Evident Admiration of His Wife and Daughter

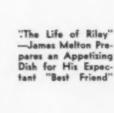
# A Finger in the Pie



A Composer in the Kitchen as Well as at the Keyboard, Alexander Tcherepnin Is Intent Upon a New Creation



Partners in Cuisine as Well as Song, Eleanor Steele and Hall Clovis Collaborate in a Gastronomic Duet





# FOSTERING THE AMATEUR SPIRIT

# Two New Haven Benefactors Find a Youthful Field Worth Cultivating

By MILES KASTENDIECK

I N a world in which there is music morning, noon and night, at breakfast, luncheon, dinner and supper, to be had at the snap of the switch and the turn of the dial, we are, as a nation, fast becoming musically-conditioned. In schools and colleges, outside schools and colleges, at home, abroad, in taxis, in the movies, in the night clubs, and perhaps in the concert halls, there is music. Never in the history of modern civilization has there been so much of it.

With the mushroom growth of orchestras throughout the land, the rejuvenated interest in opera, the increased number of books, lectures and academic courses on the appreciation and understanding of music, there is a great deal that is being done for us. What, on the other hand, are we doing to and for the amateur spirit? What, in particular, is being done in the encouragement of children to develop that attitude toward music? For only in sharing musical experience through the knowledge of it even in a small practical way, does the average human being more than break through the surface of the noblest of the

### They Play "For the Fun of It"

Well, there is much being done in public school music, sound orchestras, federated women's clubs and the like. But there is one community in the United States where spontaneous generation and natural enthusiasm have created a unique organization in which the amateur spirit is allowed to let itself out and flower into whatever it may. That is the story of the Johnson Little Symphony of New Haven, Connecticut, boasting a membership of 175 children between the ages of eight and eighteen, and existing solely for the fun of making music. Not only has it done much for the children themselves, but it has led to the establishment of the Symphony Concerts for Children, now a part of the schedule of the New Haven Symphony.

From early fall until the summer months something like 125 boys and girls turn up on every Saturday morning at nine for rehearsal at Johnson's Clothing store on Church Street, where on the fifth floor there is an auditorium set apart for their special use. Here

they spend two hours practicing and playing bacause they want to. There is no motive for their coming except their own interests and desires; there is no charge for their instruction; there is never a roll call; there is no particular incentive of public performance, though a concert is usually scheduled to close the activities of Music Week. The only requirements for membership are those of age and sufficient skill in the knowledge of playing some symphonic instrument to pass a very simple examination. If any one should imagine that there are any empty seats, on these Saturday mornings, there are not!

divided: children of all ages, all schools, all backgrounds, all types and all manner of musical training. Should they be asked to play individually, the sounds made would often be terrible. Some have little ability to play anything alone, but they possess a natural feeling for orchestral ensemble, a love of making music, and a love for congregating. When it comes to performing en masse, the listener is surprised at the quality of the sound produced. It is truly remarkable.

In rehearsal they have a great deal of fun. For one half hour their attention is focused on themes; the remainder of the time is consumed in studying the music itself in an orderly but quite independent manner. There are no problems of discipline; these children act like grown-ups and are said to be even more co-operative. They seem to have remarkable resources for patient work.



Roland Patry

The Stage, Set for the Big Doings, à la Political Convention

When most of them have gathered together there are probably forty-eight first violins, forty-five second violins, one viola, four 'cellos, and two basses. To attain correct intonation of this body of strings is not easy; in fact, it is quite difficult. The second violins are of course the weakest; in their case the conductor often has to play for and with them. Then there are three flutes, sixteen clarinets, twelve saxophones, two horns, twenty trumpets, three trombones and six drums, with piano, harp, and xylophone also available.

The boys and girls are about evenly

If the horns do not seem to play at all correctly, then everything stops while their part is very carefully played over with them. Then they must go over the passage until they get it. When they do, and at times they get it in a surprisingly short time, there is a round of applause from the conductor and the rest of the orchestra. Enthusiasm vibrates through the room. If the conductor in his earnestness should step off the podium, and he does occasionally, there is no laughter. These youngsters are quite serious, well-behaved, and anxious to make things sound right.



Harry Berman, Who Conducts Children in a

They talk among themselves quietly, for no effort is made to keep them silent, but they pay attention to business too.

The inspiration for this unique organization came from Joseph C. Johnson, its sponsor, a New Haven business man, and Harry Berman, its conductor, a local violinist. In reality, it was the dream of both men to do something in a musical way for children. Going back to his grammar school to conduct the orchestra set Mr. Berman's imagination on fire. He dreamed of an orchestra of hundreds of children. Having played the fiddle from the age of five, and been a member of the New Haven Symphony from its start back in the 'nineties, Mr. Johnson was realizing a life ambition when he approached the young man on the subject of using the space in his clothing store for forming a children's orchestra. After two years of thinking it over, Harry Berman undertook to run the orchestra, giving his services in the interest and love of children and music.

# An Eager Response

On the day that a fourteen-inch, three-column advertisment appeared in the New Haven papers stating, "In an effort to sponsor symphonic music, this store has arranged with Mr. Harry Berman to build an orchestra of 200 or more boys and girls, fifteen years old or under . . ." the two men anxiously awaited the outcome. On the first Saturday eighty-nine kids turned up; on the next Saturday there were over 100 even after they had learned that they were in for two hours' practice. That was in 1930. Today the orchestra of 175 practices to its heart's content behind doors closed to all but children. This is their orchestra, their show, and their

(Continued on page 291)



The Johnson Little Symphony of New Haven-Ninety-three Violins and One Viola, but Plenty of Enthusiasm.

## as RECITAL SINGER and as Internationally Famous—as RECITAL SINGER and as

Metropolitan, Chicago Civic, San Francisco Opera Companies

OMPARABLE

The Melbourne Argus June 28, 1937 Town Hall TITO SCHIPA

# **Great Enthusiasm**

Experienced concert patrons could recall no parallel to the scene of great excitement witnessed at the close of Tito Schipa's fourth concert on Saturday night. Shouting, clapping, and stamping, the audience provided positive proof of Percy Grainger's assertion that Australians possess a strong temperamental affinity with Italian art.



The Honolulu Advertiser Jan. 15, 1938

# The Sun, July 14, 1937 Sydney, Australia

# AUDIENCE

## Appreciation Of Rich Voice

In songs of fine melody, as well as in operatic numbers, in which the lyricism of the Italian school is for-tified by dramatics, Tito Schipas tified by dramatics, Tito Schipa's tenor soared last night, effortless, free, and beautiful.

The Town Hall audience admired the opera pieces, and so demon-strated love of the smaller, but love-ly, numbers, that the tenor gave many encores.

Boston Transcript December 6, 1937

# Schipa Admirable In His Recital

## By REDFERN MASON

"Create with joy," D'Annunzio bids his countrymen, and Tito Schipa obeys the behest with the spirit of a great artist. He sang for us yesterday afternoon at Symphony Hall and his art seemed as carefree as if he had been a young shepherd dancing at a festival of Dionysus. The transluscent air of Italy is in his voice and the notes fall from his lips with the effortless beauty of a swallow winging its way "al dolce nido."

Of course this seemingly carefree

dolce nido."

Of course this seemingly carefree facility is the product of an art that has been acquired by years of painstaking. Those two songs of Scarlatti in the singer's first group present the difficulty of classic perfection of contour; they offer the problems of limpid tone, of formal elegance. Outwardly they are simplicity itself; but it is the simplicity of the Horatian "O fons Bandusiae" or Poe's lines to Helen.

# Schipa Scores SCHIPA CHARMS New Triumph

#### By EDNA B. LAWSON

Again the golden voice of Tito Schipa enchanted his enthusiastic audience last evening. He repeated "Manon's Dream," an aria in which the artist has no living peer.

There is really no one like Schipa, as he belongs to a school of singing that is passing out of existence, despite its definite superiority.

San Francisco Examiner Dec. 15, 1937

# TITO SCHIPA and SYMPHONY WIN BIG CROWD'S ACCLAIM

## By ALEXANDER FRIED

People enough to have filled the Opera House twice over, crowded into the Civic Auditorium last night.

The attraction? Why, it was the season's first Municipal appearance of the San Francisco Symphony, and Tito Schipa was soloist.

Music of established popularity formed the program. The applause was tumultuous.

Everyone knew the tenor would not limit himself to the four operation.

not limit himself to the four opera arias for which he was listed. Sure-ly enough, at the end of them a piano and accompanist appeared and encore followed encore.

piano and accompanist appeared and encore followed encore.

Encouraged by the acclaim of a city that has always admired him, Schipa was in his best form. His voice had its unique Italian charm. His style was a blend of nice taste and appealing sentiment.

Delicate Genius

He sang Mozart's "Il mio tesoro" and Donizetti's "Una furtiva lagrima." To each he gave the neatest imaginable classic grace. Then he proffered just the right modicum of tearful romance to a Massenet "Werther" air and just the right warmth of rhapsody to a solo of Giordano's "Chenier."

Expectedly, the "Dream" of "Manon" was his first extra number. In our generation, he owns this aria. All other performances of it run second to his.

Suite 2415, RKO Building. Radio City, New York

Baldwin Piano

Management: HARRY CAHILL, RADIO KONCERT BUREAU, Victor Records

is no adequate name.

There is after all no one like Schipa. He adheres to a school of singing well nigh out of existence, despite its definite superiority, yet within its severest limits—and Mr. Schipa may be set down in history as refusing to consider art anything but a matter for the intelligence in an age that seems to consider it an age that seems to consider age to consider it an age that seems to consider age to conside an age that seems to consider it an act of brawn—the play of his gift sparkles as prismatic as a diamond. It was Schipa's evening, but he would be the first to admit the ex-

Chicago Daily News August 17, 1937

125,000 HEAR TITO

SCHIPA SING IN GRANT PK. CONCERT

SCHIPA REIGNS

By EUGENE STINSON

Tito Schipa, born with a knowledge of how to hold his listeners in the hollow of his hand, had no diffi-

culty with even so commodious a crowd as the 125,000 who trooped to the Grant park band shell on Mon-

day evening to hear some of the worlds most finished singing. It was

worlds most finished singing. It was considered to be a crowd more matured in its tastes, just as the occasion itself was in its artistry the most distinguished offering that any soloist has given in the Grant park series these two years. But seasoned taste had no restraining influence upon public enthusiasm, and Mr. Schipa, knowing his own fireworks as well as he knows his classics, built up excitement to such a degree that what started as an ovation had

that what started as an ovation had to end in something for which there

is no adequate name.

cellence of his familiar friends, the Chicago Opera orchestra and of Jerzy Bojanowski, the talented young Polish conductor, who brought so much to the occasion.

NOW BOOKING-1938-39 SEASON OPERA . CONCERT . RADIO

# SALZBURG AND BRUCKNER PROGRAMS MADE KNOWN

Toscanini to Begin Salzburg
Series with Morning Concert
on July 23 — 'Tannhäuser'
Added to Repertory—Orchestral and Cathedral Performances Planned

By PAUL STEFAN

VIENNA, Jan. 29.

WITHIN the last few days the committees that regularly arrange the two large music festivals of the Austrian summer, reached their final decisions about the arrangements for 1938. These music festivals will begin on June 29 with the opening of the Upper Austrian Bruckner Festival, which in former years has been held immediately before the Salzburg Festival. The period from June 29 to July 4 has been chosen for it, because this year the Upper Austrian Bruckner Festival will coincide with the so-called International Bruckner Festival, which is a German undertaking for the most part. The management of the Festival has been left to the International Bruckner Society this year.

There will be performed in Linz and in St. Florian Bruckner's principal

There will be performed in Linz and in St. Florian, Bruckner's principal places of abode in his native land, the three great masses of this master, the 'Requiem', the 'Te Deum', and an early symphony, as well as his First, Second, Fourth, Eighth and Ninth symphonies. Conductors to be supplied by the International Bruckner Society will be Peter Raabe (Berlin) and Hans Weisbach (Leipzig); those from the



The Lobby of the Famous Salzburg Festspielhaus, Which Is Undergoing Alterations

Upper Austrian Committee, Messrs. Daxsperger, Keldorfer (Lintz), F. X. Miller (Linz) and Trittinger, organist of the monastery of St. Florian. To this list will be added Oswald Kabasta, the conductor of the Vienna Radio, and Sigmund von Hausegger (Munich). The orchestra will be the Vienna Symphony. In the course of this music festival an international organ contest for improvisation on the Bruckner organ will be held, something new for these programs.

#### Only Once in Four Years

It was reported that the concerts in the past had been well attended, by foreigners in particular, but not so well by Austrians themselves. It seems that annual performances in the summer were too much for Upper Austria. It has been decided, therefore, to hold the Bruckner Festivals in Upper Austria only once in four years hereafter. This is too bad, for in time foreigners would have come in greater numbers, and in Austria particularly considerable time is needed to become accustomed to such a Festival enterprise. I have taken occasion to repeat again and again in these pages that the natural beauties and artistic treasures of Upper Austria, with or without a Bruckner Festival, are worthy of a visit from Salzburg. St. Florian may be reached from Salzburg by auto or by train comfortably in a few hours and one can be back in Salzburg the same night.

Linz and St. Florian to Have Performances of Three Masses and Five Symphonies by Bruckner, Between June 29 and July 4

The Salzburg Festival has rendered its account for 1937 and has been able to report on this record-season with pride. A total of \$260,000 worth of tickets were sold, of which \$250,000 worth were disposed of in advance sales. Some 527,000 prospectuses were sent out, and 4,000 posters advertised Salzburg everywhere. To the festival 278 newspapers in all parts of the world sent reporters. All the performances of 'Zauberflöte' ('Magic Flute'), 'Fidelio', and 'Meistersinger' (Toscanini was the conductor of these operas) were sold out. For 'Falstaff' (Toscanini conducting) and 'Don Giovanni' (Bruno Walter conducting) ninety-eight percent of the tickets were sold. And the same number for the performances of 'Faust' under Max Reinhardt.

#### Dates Are Announced

The first issue of the familiar prospectus reveals that the Festival will begin this year on July 23 at eleven o'clock in the morning with a Festival concert and will end Aug. 31 with a performance of 'Fidelio'; the conductor of both the first and last program will be Toscanini. This first presentation on July 23 will mark the opening of the (Continued on page 279)

# GILBERTO GRAVINA

CONDUCTOR

# Recent Guest Appearances:

VIENNA ROME AUGUSTEO MUNICH BAYREUTH BUDAPEST LISZT FESTIVAL
STATE OPERA, NUREMBERG
(Meistersinger, to Mark Centenary of Cosima Wagner)
BERLIN PHILHARMONIC ORCHESTRA

## Press Comments:

## **BUDAPEST-Liszt Concert**

"As a conductor his perfect technique shows not only wonderful precision and aptitude, but also that he is indeed a descendant of the great Liszt."—Budapest Hirlap.

#### **MUNICH-Italian Music**

"Played with such exactness, such fine harmony, and such a charming swing, that in comparison everything beautiful that had gone before faded away."—Bayerische Staatszaitung.

## **BERLIN-Philharmonic**

". . . the spiritual content of this music can still command our deep respect, especially when it is conveyed so compellingly as this conductor knows how to do; the occasion has proved him an orchestral conductor of outstanding ability."—Berlin Lokalanzeiger.

#### VIENNA-Orchestra

"The slender young man with the shapely head of a genius belongs to a musical dynasty. . . . One naturally expected great things from the descendant of such a family and one was not disappointed. He rules the orchestra and chorus with his clear, noble style of conducting. . . . His building up of the Stabat Mater showed great artistic genius. . . . this young man should be included in the musical encyclopedias even more on account of his talents than his descent. . . ."—Wiener Abendblatt.

#### **BAYREUTH-Munich Philharmonic**

"In the Respighi, Gilbert Gravina showed himself, with unerring instinct for style, as a real painter in music, whose palette contained all the colours of the greatest Renaissance masters. A prolonged storm of applause crowned this in many ways very extraordinary performance, the highly gifted great-grandson of Liszt receiving a great ovation."—Bayerrische Ostmark.



# AVAILABLE IN AMERICA Season 1938-1939

Address Inquiries to Secretary: MONTE BENEDETTO, TIROLO di MERANO, PROV. BOLZANO, ITALY

Telegraphic Address: Gravina, Merano

# ZLATKO BALOKOVIĆ

"The Altogether Remarkable Interpreter"

Herman Devries, Chicago American, Nov. 19, 1937

## WORLD'S PRESS

"Brilliant virtuosity. A warm singing tone and an alluring interpretative magnetism were outstanding features in the artistic makeup of Zlatko Baloković."

—Sunday Sun, Sidney, Australia.

"BALOKOVIĆ is an exceptionally gifted violinist. The performance could not have been better."—London, Sunday Times (Ernest Newman).

- "... spontaneity ... fine impulse ... unfailing appreciation of contrast ... rare beauty."

  —London, Daily Telegraph.
- "... great beauty of tone ... astounding facility of the left hand ... verve and brilliance."

  —Paris, Figaro.
- ". . . a violinist of the first rank . . . musical through and through, turbulence and temperament, and spulsating rhythm . . . brilliant virtuosity."

  —The Hague, De Maashode.

"Balokovié is a very great virtuoso who has not sacrificed his inborn musicianship . . . the unusual combination of intensity, beauty and fire."

—Berlin, Morgenpost.

- ". . . belongs without doubt to the exclusive circles of the world's greatest artists."

  —Stockholm, Svenska Dagbladet.
- ". . . an artist of the first order who fascinated by the sweetness and warmth of his tone—latent fire . . . absolute mastery over all matters technical and intellectual."

  —Prague, Tageblatt.
- ". . . scored a decided success—his tone is strong and of the most tenuous softness, but always of the truest intonation."

  —New York Times.
- ". . . gave a brilliant recital . . . program was least trite of many offered here in a long time."

  —Pittsburgh Sun-Telegraph.
- ". . . supererior technique, a fine feeling for graceful rhythms and a true and musical tone."

  —Milwankee Journal.
- ". . . rare . . . personality . . . charm . . . dignity of style . . . poetry . . . aristocratic tone." —Chicago Daily News.



CELEBRATED YUGOSLAV VIOLINIST

SOLOIST WITH CHICAGO SYMPHONY ORCHESTRA, NOVEMBER 18-19, 1937 First Performance of Violin Concerto by John Alden Carpenter

# Soloist this season

also with

Chicago Symphony Orchestra in Milwaukee, December 6th Los Angeles Philharmonic, January 20th and 21st Los Angeles Philharmonic, Santa Barbara, Feb. 8th Cleveland Orchestra, February 24th and 26th

# Recitals

Brunswick and Camden, Me. Boston, Huntingdon and Pittsburgh, Pa. Chicago and Los Angeles

# European Tour

Begins with the Music Festival in Zagreb, March 15th, followed by twelve engagements with leading orchestras and twenty recitals.

European Representative, Direktor Mihajlo Markovic, 3 Prote Mateje, Belgrade, Jugoslavia.

AMERICAN TOUR FOR 1938-39 NOW BOOKING

Personal Representative

MAY JOHNSON

850 Orchestra Bldg., Chicago, Ill.

# CONCERTS: Singer Makes Debut-Cellist Returns

S ONG recitals abounded in the fortnight, with debuts by Gertrude
Pitzinger and Elsa Zebranska and concerts by Lily Pons, Sigrid Onegin,
Charlotte Boerner, Elisabeth Schumann
and Maurice Ames. Pianists included
Artur Schnabel, Moriz Rosenthal,
Alexander Brailowsky, Webster Aitken,
Isidor Achron, Ray Lev, Alton Jones,
Alec Templeton, Ruth Luty, Peter Paul
Loyanich, young boy pianist, and others Loyanich, young boy pianist, and others in the lists. Adolph Busch and Rudolf Serkin continued their series of Beethoven Violin Sonatas and Nathan Milstein and Mischa Elman gave violin recitals. Two concerts by the New Friends and another appearance of the Friends and another appearance of the Trio of New York brought gladness to the hearts of chamber music lovers. Lambros Demetrios Callimahos and René Le Roy, the latter in joint appearance with Albert Lévêque, added flute recitals to the rich music calendar. Raya Garbousova was heard in a 'cello concert and the Mozart Boys' Choir made their debut. Vronsky and Babin made their debut. Vronsky and Babin returned in a two-piano concert.

Gertrude Pitzinger in New York Debut

Gertrude Pitzinger, mezzo-soprano. Hubert Giesen, accompanist. Town Hall, Jan. 17, afternoon:



Gertrude Pitzinger

An event of exceptional importance in this season's musical calendar was the first appearance in this country of the Czecho-slovakian Lieder-singer Gertrude Pitzinger. Coming unheralded by any fanfare of trumpets, she triumphed by the sheer beauty and truth and persuasive power of her rare art, to which a mezzo-contralto voice in itself of exceptional beauty served but as a handmaiden. It was authentic Lieder singing of an order only seldom revealed to this public, the truly creative singing of an artist endowed with a wealth of imagi-nation, great emotional resources, a fine musical intellect and the power to project drama in miniature compellingly, in addi-



Raya Garbousova

tion to a rich and sensitively responsive vocal organ.

vocal organ.

Mme. Pitzinger gave the measure of her versatility and vocal mastery in her first numbers, in the ready ease with which she made the transition from the imposing breadth and nobility of style with which she delivered the Handel air and the similarly full-throated intensity of her singing of Schumann's 'Talismane' to the finely spun pianissimo tone and haunting poetic mood of her evocation of 'Mondnacht'. The unhackneyed Wolf songs were thrice welcome and in this group 'Wo wird einst', the unforgettably sung 'Wiegenlied', the last stanza of which had to be repeated, and

the 'Epiphanias', given with a cleverly apt imitation of a boy's voice, to the vast amusement of the audience, likewise stood out as contrasting examples of the artist's remarkable range of characterization.

A conspicuously imposing dramatic achievement was Mme. Pitzinger's projection of Loewe's 'Erlkönig', with the emotions of the three characters in the poem vividly depicted by means of amazingly suggestive and characteristic colorings of tone. vividly depicted by means of amazingly suggestive and characteristic colorings of tone. Then smooth loveliness of tone marked the same composer's 'Süsse Begräbnis' and the tenderly conveyed 'Freundliche Vision' of Strauss, while Loewe's 'Kleiner Haushalt' had an individual charm in a lighter vein and the two Mahler songs were sung with similar resourcefulness and conviction.

The new-comer's audience expressed its gratitude at every opportunity, and at the end, as her last encore, the singer sang a stanza of 'Drink to me only with thine eyes' in English as clearly enunciated as her German had been. Many of Mr. Giesen's accompaniments were well conceived and skilfully adjusted.

#### Garbousova in Annual Recital

Raya Garbousova, 'cellist; Ralph Berkowitz, accompanist. Town Hall, Jan. 18, evening:

vening:
Somata in A. Luigi Boccherini
Sonite No. 1 in G. Bach
Concerto in D. Mozart-Cassado
'Meditation Herbraique' Bloch
Menue: Debussy
'Danza Espagnole' Granados
'Danse Capricieuse' Arensky

Miss Garbousova returned to the Town Hall in her annual recital which is always an event anticipated with pleasure, for she is a 'cellist of rare abilities and those abilities are supported by an imaginative fervor and an intelligent approach to whatever musical task she essays.

The Boccherini Sonata, a poised and (Continued on page 180)

Fires Hearers with Enthusiasm in His Performance of Tschaikowsky Concerto" (Headline)

By ALICE EVERSMAN

"Yesterday's concert by the National Symphony Orchestra at Constitution Hall had two high points of interest, the appearance of Percy Grainger as soloist in the Tschaikowsky 'Concerto in B Flat, Op. 23,' and the first performance in Washington of one of Deems Taylor's latest compositions, the ballet music from 'Casanova.'

"Grainger was given an ova-tion at the conclusion of his solo, and after delaying it as long as he could in deference to that idea that a symphony soloist must play his piece and retire, he gave a lullaby of his own composition as encore. What aroused the enthusiasm was his exciting performance of the concerto which fired the blood of his listeners from the first massive, ringing chords of his solo part. He seemed to plunge into the music as a swimmer might into clear, cold water, and he carried with him throughout the entire performance the exhilaration which the contact with those first chords brought

## Played as a Favorite

"Tschaikowsky called this concerto 'one of my favorite children.' As a favorite with pianists and the public it still retains its status since the days when first Von Bulow and later Rubinstein won renown through Europe with it. It must also be a favorite with Mr. Grainger for his glittering and forceful playing of it could have no other impulse. The glamor of rushing passages and the sweet singing of lyric measures took form beneath his fingers with equal spontaneity and conviction.

"Few piano concertos can boast the exquisite interweaving of themes between the orchestra and the piano as Tschaikowsky has written into this one where the melodies and accompaniment change hands with un-canny smoothness. Under the rush of Mr. Grainger's conception this quality was empha-sized with especial beauty, and its charm was heightened by the superbly regulated attack and release of phrase which the soloist employed with such ex-

Evening Star, Washington, D. C.

Next tour opens on Pacific Coast January 15, 1939

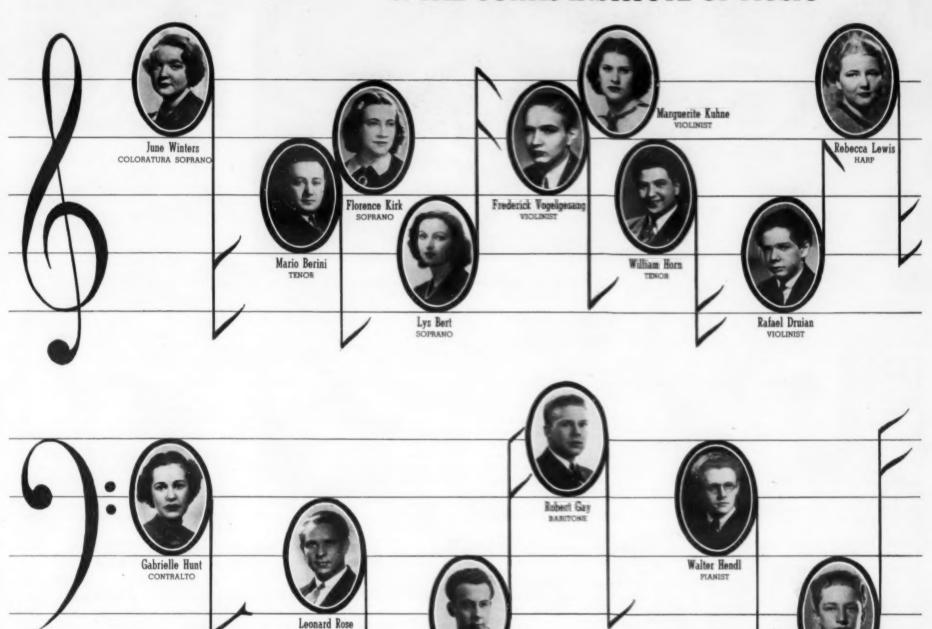
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# SABATA'S GLOWING 'OTELLO' ENRAPTURES BERLIN



Otello (Franz Voelker) and Desdemona (Tiana Lemnitz)

Italian Maestro Conducts Three Performances of the Verdi Opera That Are Imposing in Splendor-Lemnitz, Voelker, Prohaska in Leading Parts

By GERALDINE DECOURCY

BERLIN, Jan. 20.

THE cardinal event of the month, and of many months for that matter, was Victor de Sabata's glowing, soul-stirring 'Otello' at the State Opera, given in all the accoutrement, complement and ceremony of a splendor that truly paragoned descrip-tion. Three weeks of intensive rehears-ing under the incomparable Italian master, a gorgeousness of apparatus that scaled heights of magnificance, and then as crown and culmination three per-formances which deserve to be written in flame on the scrolls of this institut-tion and Berlin's music.

'Otello' has been in the State Opera's permanent repertoire ever since Erich Kleiber revived it some years ago. Otello is one of Franz Voelker's most brilliant roles and the performance has never been allowed to get rusty or shabby or sink into a state of careless routine, because Otellos are not so numerous in Central Europe and Voelker's was well worth the occasional lubrication necessary to keep the machinery in

running order.

After Sabata's colossal triumphs in Germany and the flaming reports of his 'Otello' that have swept over the coun-'Otello' that have swept over the country, the State Opera decided to present Germany's greatest idol of the moment in a setting as nearly "native" as time, effort and money could produce. To the Italian conductor therefore was given carte blanche for the realization of his aims, and the financial and artistic floodgates of Germany's richest musical institution were opened wide for him and stitution were opened wide for him and his two Italian assistants, Aldo Caldo and Guido, designer and stage director respectively of the imposing perform-

## No Limit Set on Rehearsals

It was Sabata, however, who was the real marshal in all matters of production. There was nothing in the province of the material that he could not have for the asking, even as there was no limit set to the number or length of re-hearsals. As a result, it was probably as nearly the real thing in Italian style and atmosphere as it is possible to obtain with German singers and the German language, not only as regards the luminous background against which it was cast (so different from modern German ideas of staging) but also in the surge of wonderful sound that whirled and eddied about one until every fibre of one's being was intoxicated by the flood of altogether uncommon beauty.



Scene from First Act of 'Otella' at the Berlin State Ogene. Showing Franz Voelker as Otello and Tiana Lamnitz as Desciumana

Sabata conducted from memory, even at rehearsals, for he has made this work a very part of himself, and every more and every nuance was laid into the marvelously transparent mosaic of Verdi's intentions with the solemnity of ritual. The calm and perfect chiseling of every phrase, the architectural fashioning of episodes, the precision and purity of tone, the tremendous dramatic intensity, and the wonders of delicacy that he extracted from orchestra and singers were things entirely outside the range of the imagination of anyone not experiencing the miracle at first hand.

#### Orchestra's First Time Under Sabata

The State Opera orchestra is a most excellent instrument, and in the hands of a sensitive conductor boasts a technique little short of that of the Phil-harmonic Orchestra. This was the first time it had played under Sahuta and every man went at his job as if he were possessed. While every factor of pro-duction had its special niche and purpose in Sabata's delineation, the orchestra was the real fountainhead, and the tremendous suggestive force of Sabata's personality, passing through this medium, suffused the performance with an artistic glow that illuminated every facet of the production. The flash and bite of the entrance chord, the sensuous rush of the tempest, the pounding of the trumpets in the Credo, the almost overpowering beauty of the love duet, and the poignant tenderness of the last act, once heard, were things never to be forgotten

It would be sheerly impossible to give credit to all the exquisite details, for each successive hearing was like another performance as the listener's conscious ness became aware of new lights and subtleties. The German critics had written reams about Sabata's perform-ance at the Florence Festival, but they now tried in vain to fix their impressions in language. Descriptive adjec-tives failed them entirely. They could only admit that they had never heard anything like it.

The stage procedure was worthy of a chapter unto itself, not as a projection of Shakespeare's tragedy (which is always the German approach) but as the interpretation of Verdi's music. The ings boasted the grandeur of height and distance. The pageantry of scene and costume was that of a period that reflected its sumptuousness in rich brocades and gleaming taffetas. But is was principally the static restraint in acting and gesture, which Sabata imposed on all the singers except Iago, that gave the production its overwhelming expression of majesty and visual allurement.

Woelker's Otello was a masterpiece of controlled passion, noble in bearing and of consummate virtuosity. The Desdemona of Tiana Lemnitz was a worthy pastmer of her recent Elizabeth, which being said, says all. In fact, opera goers



Otello (Voelker) and lago (Jaro Prohaska)

familiar with Metropolitan Desdemonas in the gilded years ranked her with the greatest of their experience, so infinitely tender and womanly was the impersonation, and so superlatively sung.

Jaro Prohaska was not an ideal Iago, but there was nobody else available at the moment. He had the advantage of improving during the succeeding per-formances, but dramatically such a role lies miles outside his temperamental frontiers. Real rancour and motivated malignity would have been impossible for such an officious old humbug as this Iago, with his good-natured smile and a tone that could never assume the icy profile of premeditated villany. He tried hard, but his efforts were rewarded with neither eloquence nor intensity. The smaller roles were well sung and well acted by Rut Berglund and Gustave Roedin.

The house received the work with almost the solemn hush of a 'Parsifal' performance. Berlin had been moved and thrilled as it hasn't been in years, and it seemed as if emotion went too deep to vent itself in the vociferous acclamations that usually break over and around the great conductor. It will be a long, long time before the impression fades with those who were privileged to hear him.

#### BAYREUTH PREPARES FOR SUMMER FESTIVAL

#### Elmendurff, von Hoeszlin and Tietjen To Conduct Tristan', 'Parsifal' And the 'Ring' Operas

The 1938 Baureuth Festival will open on July 24 with 'Tristan' and continue until Aug. 19. Karl Elmendorff will comment the opening performance and five other 'Tristans' on July 26, Aug. 4, 7, 10 and 19. Franz von Hoeszlin will comment 'Parsifal' on July 25, Aug. 3, 6, 9, and 18. Heinz Tietjen will have the baton for the 'Ring' operas, 'Rhein-gold' on July 28 and Aug. 12, 'Walk-üre' on July 29 and Aug. 13, 'Siegfried' om July 30 and Aug. 14 and 'Götterdämmerung' on Aug. 1 and Aug. 16. He will also have charge of general produc-

Artists who will appear include:

Artisets who will appear menue.

Beate Asserson, But Bergiusd, Rudolf becheimaum, Bobert Burg, Martha Fuchs, Gine Beidersduch, Edwin Heyer, Ludwig Brimaum, Resi Uffland, Inger Karén, Marpurete Elnse, Frida Leider, Max Lorenz, Insel v. Manuwarda, Effriede Marherr, Maria Willer, Bill Owald, Jaro Prohaska, Hilde Schenguar, Carl Schlottmann, Anny v. Stooch, Penne Viller, Bildegard Weigel, Fritz Wolff,

The Zoppot Festival will run from July 17 to Aug. 4, opening with a concert and offering 'Lohengrin' on July 19 and 21, 'Rheingold' on July 24 and Aug. 2, 'Walküre' on July 26, 'Siegfried' on July 28 and 'Götterdämmerung' on July 31 and Aug. 4.

Dates for the Munich festival plays are set from July 24 to Sept. 7, including a week of Italian opera and works by Richard Strauss, Wagner and Mo-zart. Strauss's new opera 'Friedenstag' will open the festival.

#### Town Hall Luncheon Guests Discuss Coming Year

Prominent figures in the fields of music, drama and screen attended the mid-season luncheon of the Town Hall at the Hotel Astor on Jan. 28 at which William Lyon Phelps was toastmaster. Speakers included Rudolph Ganz, conductor of the Young People's Concerts of the New York Philharmonic-Symphony, Marcia Davenport, Orson Welles, Dame Sybil Thorndike, Maurice Wetheim, Alexander Kirkland, Stanton Griffis and Elissa Landi. The subject of discussion was the coming year in the three fields of art.

"Miss Lev's playing was intelligent, technically brilliant and propelled with exciting élan"

> N. S., New York Times, Jan. 23, 1938



# Pianist

NEW YORK CRITICS RICH IN PRAISE OF MISS LEV'S TOWN HALL RECITAL, JANUARY 22, 1937

In presenting a sonata by one of today's best known British composers, Miss Lev can be credited with a laudable attempt to avoid stereotyped program making and to give her hearers opportunity for acquaintance with significant contemporary piano music. The artist, in technical skill and interpretative insight, did her best for this music. Her executive mastery again deserved praise; her vigor was employed with general judiciousness. She can play with well expressed persuasive sonority. Her Debussy interpretations showed understanding . . . her interpretative talents found their most persuasive expression in the Chopin works.

F. D. P., Herald Tribune,

January 23, 1938

Miss Lev's playing was intelligent, technically brilliant and propelled with exciting élan. The Franck was nicely colored and carefully outlined. The arabesques of the impromptu were not only of virtuoso caliber but most diaphanous in tonal texture, while the scherzo received an interpretation that revealed its content in unusually comprehending fashion. A large audience enthusiastically welcomed the gifted young artist.

N. S., New York Times, January 23, 1938

Her playing, as at her previous appearances, was broad in approach and showed temperament and intelligence. New York Post, January 24, 1938

Miss Lev displayed her individuality not only in presenting so adventurous a work as the sonata in G of the contemporary Arnold Bax, but also in prefacing it with the Prelude, Fugue and Variations of Franck, saving her Chopin and Bach for the end of the program. That Miss Lev has in generous measure the equipment to dis-tinguish her playing from the generality of young performers has been demonstrated on previous occasions . . . her playing had unmistakable concentration and purposefulness. In the concluding prelude and fugue in D major of Bach (in the Busoni version), Miss Lev gave free play to her remarkable facility, her pianistic vitality and energy. A large audience responded enthusiastically.

New York Sun, January 24, 1938

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# PRAGUE GERMAN THEATRE CELEBRATES FIFTY YEARS

Festivities Begin With 'Meistersinger' Which Opened House in 1888 Under Karl Muck-A Half-Century of Historical Artistic Work Reviewed

By H. H. STUCKENSCHMIDT

PRAGUE, Feb. 1. THE Neue Deutsche Theatre cele-brated its fiftieth anniversary on Jan. 5. In 1888 the solemn opening of the new house took place with a festival performance of 'Die Meister-singer' under Dr. Karl Muck. This year again 'The Mastersingers' led the processsion of festival performances. The house, with a seating capacity of 2,000, and its eighty-eight boxes in gold and white, is among the most beautiful theatres of the world. It was brightly illusing the description and everywhole. minated for the occasion, and everybody of any social or artistic ambition was present. Dr. Eduard Benes, the state's president, and ministers and ambassadors of numerous foreign countries, attended. It was a festival in which "tout Prague" participated, regardless of na-tionality or political conviction. Under the baton of Karl Rankl, staged by Dr. Friedrich Schramm, with Harriet Hen-ders (Eva), Lydia Kindermann (Magdalena), Hans Grahl (Walter Stolzing)

# ance met with an enthusiastic recep-First Years Under Angelo Neumann

and Fred Destal from the Vienna Staatsoper (Hans Sachs) the perform-

The half-century of artistic work in the big house (until 1888 the German theatre had played in the ancient Ständetheater ennobled by Mozart and Weber, but much too small, which in 1920 was annexed by the Czechs) be-longs to the important chapters of German theatrical history. Angelo Neumann (1838-1910) was the first leader of the theatre in the new era, a man of real genius and genuine artistic instinct and one of the most ardent pio-neers of Richard Wagner's works. Hardly any important singer or conductor of the rising generation escaped his discovering survey. Under his direction Prague became what it still is: one of the foremost spring-boards for an operatic career.

an operatic career.

Before the opening of the new house Gustav Mahler was engaged as chief of the Prague German Opera. After him came Dr. Karl Muck, later conductor of the Boston Symphony; than Josef Stransky who in 1911 became conductor of the New York Philharmonic. From 1899 to 1906 lasted the era of Leo Blech. Artur Bodanzky, too, now conductor of German Opera in New York, was engaged here from 1907 to 1909, simultaneously with Otto Klemperer. simultaneously with Otto Klemperer, now leader of the Los Angeles Philharmonic. Erich Kleiber, then a young musician, half starved and with waving mane, served in the theatre as coach.

#### The Mozart Tradition Cultivated

After Angelo Neumann's death the opera came under the direction of Heinrich Teweles who engaged as chief conductor Alexander von Zemlinsky. This eminent musician particularly cultivated the Mozart tradition and stayed here for seventeen years. As constructor of a homogenous ensemble and model repertories Zemlinsky remained unsur-

It is impossible here to mention all the important artists who took their rise from this theatre. Gertrude Förstel,



The Interior of Neue Deutsche Theatre in Prague

Right: A View of One of the Grand Staircases

Anny Helm, Paul Hörbiger, Hilde Konetzni, Franz Lederer, Alexander Moissi, Maria Müller, Rose Pauly, Alfred Piccaver, aro Prohaska, Friedrich Schorr, Alfons Schützendorf. Richard Tauber, Kerstin Thorborg, Paul Wessely, Wilhelm von Wymetal are among the best known in

America.
Since 1932 the theatre has been under the direction of Dr. Paul Eger, who as both a brilliant expert and a skillful diplomat has steered the in-

stitution through many crises and emergencies towards a

new blooming.

Leo Blech was scheduled to conduct the second jubilee performance, 'Carmen'. Sickness prevented his coming. Instead, Alexander von Zemlinsky, frenetically acclaimed, presided at the desk. The evening proved one of the most impressive achievements of the Prague Opera. Not alone because Zemlinsky, conducted with president accordance of the president acc linsky conducted with exemplary dis-tinctness and Schramm directed in a lively manner without false romanticism; but mainly because everything was concentrated on the young singer who sang, acted, lived the title-part: Risé Stevens. (I am in the fortunate posi-tion of being able to tell American readers that two of their countrywomen are here in the first rank of suc-cessful operatic singers, Harriet Henders and Risé Stevens.)

Miss Stevens' voice is a far-carrying, not very dark, mezzo-soprano with amazing facility of tone and a unique



brilliance of color. She handles it with sovereign technique and natural musicality. Since she does not confine herself to contralto parts, the middle register and discant are particularly well cultivated. The so-called Italian chest register is comparatively neglected (a fact which was felt as a very slight lack in the second act and in the card scene). An almost demoniac temperament and a magnificent instinct for ger ture and miming animate her beautiful face and tall, slender body. From the oint of view of acting, neither on the Italian nor the German stage have ever seen a Carmen of more convincing impressiveness. It was a triumph of drama pressiveness. It was a triumph of drama on the operatic stage, stormily applauded by a brilliant audience. As a well enacted, but vocally not quite so well disposed Don José, Kurt Erich Preger stood beside her. A young baritone from the Brno theatre, Nicola Cvejč as guest sang Escamillo with sympathetic voice and considerable draTwo American Singers, Harriet Henders and Risé Stevens, Win Stage Laurels-A New Czech Opera Produced and New Suite by Novak

matic routine. Lotte Medak as Micaela, Hans Paweltz as Zuniga and George Britton as Moralès completed an excellent ensemble.

As its Christmas premiere, the German Opera staged Giordano's 'André Chénier' in a performance distinguished for real bel canto. Kurt Baum, a young lyric tenor, in the title part displayed all the glamor of his noble and splendid-ly trained voice. With unusual brightness and verve he fired the high B-Flats of his arias and duets at the fascinated audience. Christina Eftimiades, a young Greek singer and his partner as Made-leine, disclosed a beautiful soprano ani-mated by dramatic impulse, the color of which surprises in the high fifth by evenness and sweetness of tone. The middle register still needs some train-ing; but in the whole treatment of the part one senses an uncommon artistic will. Unfortunately both artists are still rather clumsy on the stage. Renato Mordo's direction, ingenious in the mass scenes, ought to have corrected some details in this respect. The constraint extraction of the stage of the stage. some details in this respect. The contrary extreme was achieved by Josef Schwarz, excellent baritone, who took the part of Gérard which he overloaded with exaggerated pathetic brio. At the conductor's desk stood Hans G. Schick, a good accompanied but a somewhat a good accompanist but a somewhat loud kapellmeister.

Vocally and dramatically delightful was the Christmas performance of Hum-perdinck's 'Hänsel und Gretel' with Risé Stevens and Hertha Rayn in the leading

Vomacka's First Opera Has Premiere The Czech National Theatre gave an interesting first performance of Boleslaw Momačk's 'Vodnik' ('The Merman'). The libretto by Adolf Wenig uses fairy tale motives as collected by



Risé Stevens, Who Sang Carmen

K. L. Erben in his folk ballads. The opera shows some affinity with Lortzing's 'Undine' and Dvorak's 'Rusalka'. Here a girl, Tonička, is kidnapped from the side of her girl friends and her fiancé Jenda. In the emerald realm she becomes the mother of the mother of comes the mother of the merman's child. But she finds her way back to the earth. The child, her only tie to (Continued on page 298) The
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Heroic Tenor



LAURITZ

Photo Jacob

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# THE PRESS

# **Audience Captivated** By Gladys Swarthout

If Louis Quatorze could have heard Gladys Swarthout,

heard Gladys Swarthout,
I'll wager his crown, he'd have
had all his court out.
An American beauty, both as regards person and vocal endowment,
Gladys Swarthout, buoyant mezzosoprano, who has skyrocketed to
tame in grand opera, in the concert field, over the radio and in
sound films, graced the stage of
the Moore Theater last evening before an audience which quickly
capitulated before her. The cynosure of all eyes, this artist was
the admiration of critical ears as
well.

well. ,
Swarthout's voice is warm and clear, darkly rich in the lower register. She does not startle with dazzling superficiality—she charms with her unaffected simplicity and feeling for the inherent beauty of the song moods she projects. Her enunciation of German, to o often poorly rendered by many singers, is distinct, and her smooth Italian and French diction excels. The program is refreshing—old masterworks seldom sung, new songs works seldom sung, new songs never sung, and program songs that are different.

WIDE RANGE

Chaste as the marbles of carrara was the elegance of Gluck's "Di Questra Cetra." Her richest tones, in the lower portion of her wide range, came in the stately elegance of "When I Am Laid in Earth," by

# Opera Star Captivates Audience

Miss Swarthout Exceeds Expectations of Listeners.

By VIRGINIA CASEY

Gladys Swarthout, mezzo-so-prano of the Metropolitan Opera company, last night surpassed ever the fame which preceded her here as she sang on the last Music Series program of the semester

Miss Swarthout captivated her hearers by the alluring quality of and the radiance of her manner and personality. Clad in a

By Raymond David Holmes

orze could have the Swarthout, tensions sounding like the sweeping diapasons of an organ. The higher reaches, not always as opulent or as full-bodied, she uses skill-buoyant mezzoses skyrocketed to pera, in the conthe radio and in ced the stage of treats evening been which quickly haunting, tender slumber-song of Richard Strauss, together with Blech's carefree "Heimkehr vom Feste" were well-chosen and exe-

VELVET SHOES

cuted.

To me, "Velvet Shoes" of Randall Thompson was a coup de grace—one of the lovellest of her songs, "Clovers," a quaint mood gong written for the singer by Charles Kingsford, received an accolade of appreciation.

Opera, Film and Radio

Star Measures Up To

Expectations

By STANLEY BLIGH

An audience of over two thousand people greeted Gladys Swarthout, noted mezzo-soprano of film and radio fame. on her first appearance here as a recital artist at the Auditorium on

Singing on the concert platform is quite a different thing from singing before a microphone or appearing in

films.

In many cases well-known radio stars do not measure up to the requirements of a concert platform. Miss Swarthout does not come within this category. Her musicianly singing and impeccable diction are particularly suited to recital work.

There is a sincerity in her work which has a great appeal to musical

SINCERITY APPEALS

Friday evening.

Gladys Swarthout Has

**Enthusiastic Reception** 

These clippings from

PORTLAND SEATTLE VANCOUVER DENVER SIOUX CITY **BLOOMINGTON BEAUMONT** 

November 16

to

December 6 1937

Grand Opera

By Susie Aubrey Smith

Wednesday evening, in concert at the Paramount the atre, Gladys Swarthout, lovely American mezzosoprano, appeared, was seen and conquered—to paraphrase the Latin saying. Her audience was with her from the start and gave her unstinted praise after each number.

Miss Swarthout has the glamor of a movie star and sings like a prima donna. Last night she was most dec-

Singer Wins

High Praise

# GLADYS SWARTHOUT CONCERT IS DESCRIBED AS TRIUMPH

Reviewer Finds Audience uncertain manner Wednesday eve-Given Evening of Pure Delight

BY ALBERT MORGAN
One of the finest song recitals yet heard in Sioux City was that presented by Gladys Swarthout, the famous mezzo soprano, when she appeared Wednesday evening in the Orpheum theater. She sang under the auspices of the Sioux City Civic Concert course before a capacity audience.

Miss Swarthout is a personality, well known to most of her listeners by her radio, operatic and motion picture activities, and it was a question of how she would reconcile these very conflicting roles in a personal appearance. Would she emphasize the operatic side or would she descend to the banalities of the movie in order to win a cheap and easy triumph?

The question was answered in no entirely a programment of the movie in order to win a cheap and easy triumph?

The question was answered in no

ning when in her first concert appearance here she gave a concert pearance here she gave a concert and did not stage a vaudeville act. A lesser artist, mentally and musically, undoubtedly would have chosen the easier way but Miss Swarthout brought to her audience an evening of pure delight and paid the compliment of considering her listeners musical adults instead of those children of 12 years to whom Commissioner Payne referred in his address before a recent broadcasting conference in Chicago.

Wednesday nights concert was one of those rare occassions when a most vivid personality conquered an audience, not by the worn out arias of Verdi, which, incidentally, are poor concert material, but with

a program of absolutely unknown music. As a matter of fact, the only familiar pieces were the "Wieg-enlied" by Strauss and the Brahms "Mainacht."

Hodges, who at the piano, by his splendid playing and very welcome absence of mannerisms, added much o the triumph of a great vocalist.

Audience Delighted By Performance of Popular Singer.

By R. J.

Pretty Mezzo Soprano Is Applauded by Large Audience Here

# Swarthout Displays Lovely Voice

Singer's Numbers Admirably Varied

BY ANNE STEIN ROTH

Gladys Swarthout, mezzo-so-prano of the Metropolitan Opera Co. and star of films and radio, who appeared in recital Tuesday evening at City Auditorium, dis-closed a voice as lovely and charm-ing as she herself is. The fresh-ness of her voice and the velvety texture of it, were felt thru a pro-gram of considerable variety. gram of considerable variety

OPERA STAR

WINS AUDIENCE

(By FRANCES WAYNE.)

Much water has passed under Art's bridges since Gladys Swarthout captivated Coloradans and others at the Central City festival. Intervening years—five, I recall—have created a "movie" public, maybe of value, maybe not, for the lovely prima donna and given her the opportunity thru study to develop enchanting qualities for a voice of great natural beauty and power.

This voice Miss Swarthout brought to the city auditorium Tuesday evening and with it delivered a program of songs some of which were beauti-ful, some new and interesting with

# **GLADYS SWARTHOUT CHARMS BIG**

Gladys Swarthout Proves Gracious And Talented Artist

It's a fairly safe wager that the visit of Gladys Swarthout to the city auditorium stage Monday evening left a large part of the au-dience with a new film, opera and radio idol.

# Swarthout Recital **Packs Moore Theater**

BY ELAINE STEVENSON

"Isn't she beautiful!"

It was not a question but a confirmation that spread thruout the

# **GLADYS** SWARTHOUT



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As Mignon at Metropolitan Opera

# VINA BOYY

Soprano Metropolitan Opera



Selected by Toscanini as soprano soloist for his performance of Beethoven's Ninth Symphony at Carnegie Hall, February 6, 1938

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—New York Times, January 15, 1938.

"Her characterization stood out prominently as one of the really persuasive portraits thus far this season."—New York World Telegram, January 15, 1938.

"Lovely to hear" (As Mimi)—New York Herald Tribune, December 11, 1937.

"Vina Bovy is made for the role of Mimi"
—San Francisco Call-Bulletin, October 19,
1937.

"One of the best in many years."—San Francisco Examiner, October 19, 1937.

"Her voice has beauty and power — a charming Mimi."—San Francisco News, October 19, 1937.

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of whom Arturo Toscanini said: "A voice like yours is heard only once in a hundred years," Miss Anderson has extended her artistic domain during the past three seasons into as many continents. Her sixteen consecutive concerts in Buenos Aires and three solid months of recitals in Europe are now box-office history in both hemispheres. The international commitments for next year of America's contralto includes a a fourth tour of her native country.

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Chicago Daily News, January 28, 1938

"SPLENDID MUSICIANSHIP."

New York Sun, February 3, 1938

"The largest crowd of the season so far. His performance of the Beethoven Concerto with his own cadenza was masterly. His musicianship is innate."

Los Angeles Times, December 10, 1938

"ADOLF BUSCH ACCLAIMED (Headline). With his magnificent Stradivarius, his golden tone and poetic imagination he gave a beautiful reading of Beethoven's violin concerto. He proved one of the outstanding figures of the local concert season."

Los Angeles Examiner, December 10, 1938



# BUSCH AND SERKIN

"MUSIC MAKING OF THE HIGHEST ORDER. The PERFECTION OF ENSEMBLE, the devotion and insight afforded the keenest pleasure."

New York Herald Tribune, December 27, 1937

"ONE OF THE MOST REWARDING CONCERTS IN MEMORY."

Boston Globe, January 7, 1938

Management: NBC ARTISTS SERVICE



# Rudolf SERKIN

Celebrated Pianist

NEW YORK TIMES

FEBRUARY 1, 1938.

# SERKIN IN RECITAL AT CARNEGIE HALL

Effective Mozart Fantasy Is One of Major Portions of the Pianist's Program

#### By OLIN DOWNES

The seriousness and the sincerity of a great musician, evident in everything that Rudolf Serkin does, represented enormous

mon public attitude toward Mozart, thought of in that connection, as it were, at least as far as his piano music was concerned. Nor was the effect one of a delicate strength. The Fantasie in Mr. Serkin's hands, while the classic style was carefully preserved, nevertheless communicated the emotional and also physical power.

#### Beethoven Music Included

BEETHOVEN PIECE PLAYED

Sonata Opus 106 Is Liked by Large Audience-Artist Is Recalled for Encores

was shown in the program he played last night in Carnegie Hall, and his manner of playing it. Mozart was represented by the bigger of the two Fantasies in C minor, which is the least played, which must have demands upon the virtuosi of Mozart's period and which, today, is a handful. But it is not merely the technic of this work which asks a special mastery; it is the dramatic content of the music. Mr. Serkin played it in such a way that the piece loomed gigantic. It is evidence of the comthat this interpretation astonished so many. Mozart had not been thought of in that connection, as it

Beethoven Music Included

The Menuett and Gigue constitute yet more of a rarity on concert programs, and are highly individual in mood, idiom and harmonic texture. The shortness of the "Gigue" and its characteristic rhythm do not conceal the cunning of its workmanship any more than they falsify its delightful play of humor.

But Mr. Serkin really built his program about the Beethoven sonata opus 106, the "Hammer-klavier." It has been years since such a performance was heard in this city. It would not be curate to say the (STEINWAY)

"He was given a wildly enthusiastic reception by the audience. There was cheering as well as applause."

Olin Downes, New York Times, Feb. 1, 1938

"His performance of the Beethoven Hammerklavier was THE FINEST THAT IS LIKELY TO BE HEARD HERE this winter." New York Sun, February 1, 1938

"Merely to watch him was a joy. WE HAVE RARELY EX-PERIENCED THE ELATION INDUCED BY MR. SERKIN'S PLAYING."

Boston Transcript, December 18, 1938

"A MEMORABLE OCCASION."

Minneapolis Journal, November 12, 1937

"Rudolf Serkin has everything-brilliance, profundity, sterling musicianship and scholarly intelligence."

San Francisco Chronicle, December 7, 1938

"ONE OF

THE ELECT

--brilliant and

Brooklun

Eagle,

February 1,

1938

exciting."

# IN JOINT RECITAL

"A RARE AND SUSTAINED PLEASURE."

New York Sun, December 27, 1937

"ENSEMBLE PLAYING AT ITS ABSOLUTE BEST. Such perfect give and take encountered but on the rarest occasions in a lifetime of concert going."

New York Times, January 28, 1938

"NOTHING BUT SUPERLATIVES WILL SUFFICE and superlatives are not enough."

Boston Evening Transcript, January 19, 1938

RCA Bldg., New York

George Engles, Director



# GUILA BUSTABO

BRILLIANT YOUNG VIOLINIST
WHO IS BACK IN AMERICA AFTER
THREE SENSATIONAL YEARS
OF CONCERTIZING IN EUROPE

Soloist With New York Philharmonic Symphony Orchestra February 13th

Carnegie Hall Recital—February 18th

# CHICAGO With the Chicago Symphony Orchestra January 14, 1938

"The lovely 18 year old violinist added one more triumph to her imposing list. She displayed brilliant facility, fire and flash of temperament."—Chicago Herald and Examiner.

"A tone large and of unusual purity. An unequivocal success."—Herman Devries, Chicago American.

"She delivered the Mendelssohn Concerto in a breathtakingly confident manner, with ease and style and polish and with an attractive disdain for mere technical difficulties. The possessor of an attractive musical eloquence."—Edward Barry, Chicago Tribune.

# WASHINGTON January 3, 1938

"Bustabo is an artist of outstanding calibre—fully in command of her art. She had a lightning swift bow arm—a large resonant tone and a dazzling finger agility to which is added a remarkably developed sense of musical values."—Washington Star.

"She played with fire and imagination, with broad line and classic strength."—Washington Herald.

"Her reading was extraordinary in its stylistic finesse . . . had dignity of movement, breadth of line and tonal warmth. A joyous lightness and freedom."—Washington Post.

# EUROPEAN TOUR THIS SPRING Followed by TOUR OF AUSTRALIA

Management: NBC ARTISTS SERVICE, RCA Building, New York

George Engles, Managing Director

# \*\*SHE HAS RIPENED INTO ONE OF THE FOREMOST VIOLINISTS OF THE GENERATION"

Herman Devries, Chicago American, January 14, 1938

'A MUSICIAN OF RARE ACCOMPLISMENTS - IN THE ADVANCE RANKS OF PRESENT DAY

CELLISTS"-New York Post, December 28, 1937

# MAURICE EISENBERG



#### **EUROPEAN PRESS**

"Among the foremost exponents of his instrument. One marvels at the great mastery of his interpretations, as well as at his pure and dazzling technique." Vienna: Neue Frei Presse, Feb. 13, 1937

"Eisenberg proved himself to be a cellist not only of the first rank, but of the very highest rank."

The Hague: Het Vaderland, Nov. 9, 1937

"One of the greatest living cellists. His playing is absolutely perfect."

Amsterdam: Het Volk, November 6, 1937

"We cannot imagine a more worthy or more gifted successor to Casals.'

Budapest: Pesti Napli, January 23, 1937

"An inspired and noble art."

Prague: Tageblatt, November 19, 1937

"Eisenberg's beautiful tone with its constantly changing colors, his superb bowing and brilliant left hand virtuosity combine to show he is a master of his instru-Stockholm: Svenska Dagbladet, Nov. 2, 1937

American cellist who returned this season after an extensive period in Europe

## AMERICAN PRESS

"A cellist of extensive accomplishments. He played a formidable program. It was soon to be seen that he has virtuoso blood and a big technic. He left no doubt as to his uncommon brilliancy and expressive resource."

Olin Downes, NEW YORK TIMES, December 28, 1937

"A resourceful artist. His performance of Bach's E Flat was firm of line, clean in intonation, full-bodied in tone and forthright in style. A rewarding breadth of style."

Oscar Thompson, NEW YORK SUN, December 28, 1937

"A musician of rare accomplishments—a brilliant technique at his disposal. His tone had character and color. His playing was of a calibre to place him at once in the advance ranks of present day cellists.'

NEW YORK POST, December 28, 1937

"Mr. Eisenberg is a musician of a kind seldom encountered nowadays." NEW YORK HERALD TRIBUNE, December 28, 1937

"One of the most gifted cellists before the public. The Brahms F Major Sonata was interpreted with skill, splendid sweep and ripe musicianship." NEW YORK JOURNAL and AMERICAN, December 28, 1937

"CELLIST STIRS LONG OVATION (Headline). An artist of rare attainments. A musician of unusual discrimination and finesse, a technician whom nothing baffled. The finest cellist to play here in several seasons. His performance of the Boccherini was a joy from start to finish."

NEWARK EVENING NEWS, December 23, 1937

"The cellist has gathered many laurels during his years of absence from this country. A cellist of technical attainments, he is even more to be reckoned with as an interpreter. His playing puts the listener in touch with a musical personality of vitality.

BALTIMORE SUN, January 8, 1938

"Charmed a large audience with his artistry,—showed unexcelled mastery. He received unstinted applause."

BALTIMORE EVENING SUN, January 8, 1938

# RETURNING FOR SECOND AMERICAN TOUR-February and March, 1939

Management: NBC ARTISTS SERVICE, RCA Bldg., New York

His Master's Voice-Trio Records with Hephzibah and Yehudi Menuhin



# Leuermann

Six appearances in New York this season

between February 4 and March 28

"Feuermann can play the cello as Heifetz plays the fiddle."

Olin Downes, New York Times

"He stands unexcelled,-truly magnificent."

Minneapolis Journal

"Fabulous music. It is doubtful if other hands can evoke such music from the cello as do his."

New York Post

Management NBC ARTISTS SERVICE, RCA Building, New York, George Engles, Managing Director

Steinway Piano



# "A PERSONABLE AMERICAN TENOR"

AS MARIO CAVARADOSSI IN 'LA TOSCA'
San Francisco Opera Company
Shrine Auditorium, November 20, 1937

The young tenor, Frank Forest, was an attractive Mario Cavaradossi. His voice was smooth and he sang the role with surety and the fine nuance that innate musicality and intense study brings. . . . His stage training was a distinct asset to himself and to everyone who appeared with him.—Isabel Morse Jones, Los Angeles Times, Nov. 21, 1937:

Frank Forest was a Mario Cavaradossi whose tone is like finespun silver. . . . He is master of action.—Carl Bronson, Los Angeles Eve. Herald & Examiner, Nov. 22, 1937.

## FRANK FOREST LAUDED

Frank Forest appeared to advantage as Mario Cavaradossi, appearing very much the courageous cavalier, and acting with a jaunty abandon that manifestly won his auditors. Emphatic plaudits were his portion for "E lucevan le stelle."—Richard D. Saunders, Hollywood Citizen-News, Nov. 23, 1937.

"Frank Forest's appearance is a great aid in romantic passages. Few tenors of operatic timbre are physically equipped to impart sentimental convictions."—Herb Sterne, Rob Wagner's Script, Nov. 27, 1937.

Highlights of Mr. Forest's recent season:

SAN FRANCISCO OPERA COMPANY CHICAGO OPERA COMPANY MAGIC KEY HOUR GENERAL MOTORS HOUR

# FRANK FRANK FRANK FRANK FRANK

Tenor Star of Opera, Concert, Radio, Screen

CURRENTLY APPEARING WITH GRACE MOORE IN COLUMBIA'S FILM, "I'LL TAKE ROMANCE"

"The Finale is the gargeous duet from the first act of Madam Butterfly, sung with Frank Forms at a gala performance, and a triumph for both vocalists and for the picture."—Hollywood Reported Dec. 20, 1937.

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# FLORENCE GEORGE

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Leading Singing Star of "College Swing"

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# dusolina GIANNINI

METROPOLITAN OPERA, BERLIN STAATSOPER, VIENNA OPERA HAMBURG OPERA, SALZBURG

As Donna Anna in the revival of "Don Giovanni" at the Metropolitan Opera, January 1, 1938

"You understand at once why Salzburg hailed the Giannini Donna Anna. Miss Giannini singing her first Donna Anna in New York easily carried off the chief stage honors."—Pitts Sanborn, NEW YORK WORLD TELEGRAM.

"Dramatic spirit was admirably present in the performance of Miss Giannini. She has the temperament and style for the music."—Olin Downes, NEW YORK TIMES.

"Miss Giannini has been noted abroad among contemporary Donna Annas and in this performance surpassed expectations."—Francis Perkins, NEW YORK HERALD TRIBUNE.

"Dusolina Giannini as Donna Anna sang with authority and dramatic conviction."—NEW YORK POST.

Miss Giannini will create the role of Hester in the world premiere of her brother Vittorio Giannini's "The Scarlet Letter" at the Hamburg Opera June 2

Management: NBC ARTISTS SERVICE RCA Building - - - - New York George Engles, Managing Director



NEW YORK TIMES DECEMBER 23, 1937.

# ROLAND GUNDRY, 15, MAKES DEBUT HERE

Violinist Achieves Difficult Program in First Recital at Town Hall

Born in France of American Parents, Performer Also Studied With Galamian

Roland Gundry, an exceptionally talented violinist, made his New York debut last night at Town Hall. Although but 15 years of age, he played a noble and difficult program with technical brilliance, fine sense of style and mature grasp of the musical content of the varied compositions presented. He came to his task unheralded, but at once established himself as an artist of surprising gifts.

Master Gundry was born in France of American parentage. He spent his early boyhood in Pasadena, Calif., and when 10 was taken to France where he studied with Maurice Hayot, former head of the violin department of the Paris Conservatory. Later he was a pupil of Jean Galamian at the Russian Conservatory in Paris. He made his debut but two years ago in that city, appearing thereafter in numerous recitals abroad and as soloist with the Monte Carlo Symphony Here was a schedule demanting the utmost of any violinist, and

with the Monte Carlo Symphony
Here was a schedule demanding
the utmost of any violinist, and
well calculated to display attainments in diverse, highly contrasted
types of composition. Master Gundry moved with equal facility and
comprehension in the early classics
and the more moders offerings,
showing at all times a keenly penetrating understanding of the works
attempted.
His was big playing, poised, posi-

attempted.

His was big playing, poised, positive, and blest with sweep and firati. Was powerful clean and accurate. The most exacting passages were tossed off with a certainty and ease which would have done credit to a veteran of the strings. Master Gundry possesses unusually strong fingers which enabled him to encompass rapid passage-work with quite extraordinary clarity and control from note to note. His trill was remarkably even and secure, and harmonies issued forth pure and full from beneath his gracefully handled bow.

Master Gundry boasted a rich.

Master Gundry boasted a rich, yibrant tone, warm and luscious in broad cantilena. It lost none of its power in speedier pages, though aometimes not entirely maintaining sometimes not entirely maintaining its best quality at moments of intense speed. The interpretation of the Bach "Chaconne" was an amazing achievement for a youth. The chords were firm and they were absolute in intonation, like all of his playing. Each of the variations fell into its appointed place in a masterly reading filled with vital contrasts. contrasts

masteriy reading filled with vital contrasts.

As satisfying was the rendition of the Glazunoff concerto. Its structural outlines were admirably disclosed and every detail carefully planned in a rendition displaying decided intelligence as well as imagination and insight. Especially noteworthy was the impassioned, songful negotiation of the andante division. Though given with throbbing emotional vitality, it never overstepped the mark. Here was playing so meritorious and accomplished that it should quickly bring the youthful artist to wide recognition.

N. S.

# NEW YORK CONFIRMS EUROPE

in its estimate of

# ROLAND GUNDRY

"ONE OF THE GREATEST REVEL-ATIONS OF RECENT TIMES"

# New York Said of His American Debut:

"When one speaks in the future of extraordinarily gifted violinists, the name of Roland Gundry will have to be included. This boy promises to become one of our most remarkable wielders of the bow. The immanent virtues of his style point the way to a career of distinction."—NEW YORK HERALD TRIBUNE.

"He at once established himself as an artist of surprising gifts. Here was playing that should quickly bring the youthful artist to wide recognition, playing blest with sweep and fire, intelligence as well as imagination."-NEW YORK

"Amazingly gifted. A finely honest approach to his music." -NEW YORK SUN.

"A decidedly pleasurable event. His tone is full bodied and brilliant."-NEW YORK POST.

## Europe Said:

"One of the greatest revelations of recent years. His mastery is astonishing even when compared with that of the most illustrious ones. His technic is of finished perfection his interpretations of full maturity."-EXCELSIOR, Paris.

"This is real genius arising. He has literally bowled over his audiences. Paris is proud to be the springboard of such a celebrity."-LE JOUR, Paris.

"His marvellous technic, his sensibility and profound temperament reflect the born musician and announce the rise of a genius."—GAZETTE DE MONACO.

# AMERICAN TOUR 1938-39

Management RCA BLDG.

NBC ARTISTS SERVICE New York

NEW YORK HERALD TRIBUNE.

DECEMBER 23, 1937

# Roland Gundry In Debut Here On Violin at 15

Plays Kreisler's Version of Corelli's 'La Folia' in His First Town Hall Recital

By Jerome D. Bohm

When one speaks in the future of extraoroinarily gifted violinists the name of Roland Gundry will have to be included, for this fifteen-year-old gangling youth disclosed in his first local recital in Town Hall last night a talent of the first order. Born in France of American parents and French trained, this boy prom-

and French trained, this boy promises to become one of our most remarkable wielders of the bow.

In Kreisler's version of Corelli's "La Folia" it was at once to be heard that young Gundry possessed a tone of exceptional purity and strength, that his musicianship was sound and that his technical equipment was an excellent one. In the ensuing Bach Chaconne, one of the most arduous works in the violin literature, which demands not only remarkable technical facility and endurance but the ability to realize the work's architectural contours as well. The player succeeded in fulwell. The player succeeded in ful-filling these requirements with a poise, vitality and insight rare in a musician of his tender years. Not often has one heard the double, triple and quadruple stops, with which the Chaconne abounds, delivered with and quarruple stops, with which the Chaconne abounds, <u>delivered</u> with such solidity, breadth and purity of intonation.

The Glazounoff concerto, which followed, served to reveal still fur-

ther the player's transparently warm tone, his amazing accuracy in passages of great intricacy and, above all, his refreshingly unaffected, yet imaginative approach to the music. The interpretations of these three taxing works were at once so authoritative and alive that one was seldom aware of the performer's immaturity.

seldom aware of the performer's immaturity.

The immanent virtues of this violinist's style are of a kind which point the way to a career of distinction. The program included, in addition, Chausson's Poeme, and shorter compositions by Vergini Paganini compositions by Veracini, Paganini, Stravinsky-Dushkin and Tartini-Kreisler. The accompanist was Arpad Sandor. A sizable, appreciative audience attended.



# JOHN GURNEY

BASS-BARITONE METROPOLITAN OPERA

"A basso of magnificent resource. The difficult role of King Henry has seldom been given such a fine interpretation and rarely has been so well sung."

Chicago Herald and Examiner December 12, 1937

"A voice of real power, with sensuous beauty."

Chicago Daily News December 12, 1937

"Splendid voice. His Mephisto was exceedingly well sung."

Philadelphia Evening Bulletin August 20, 1937

"Great vocal gifts."

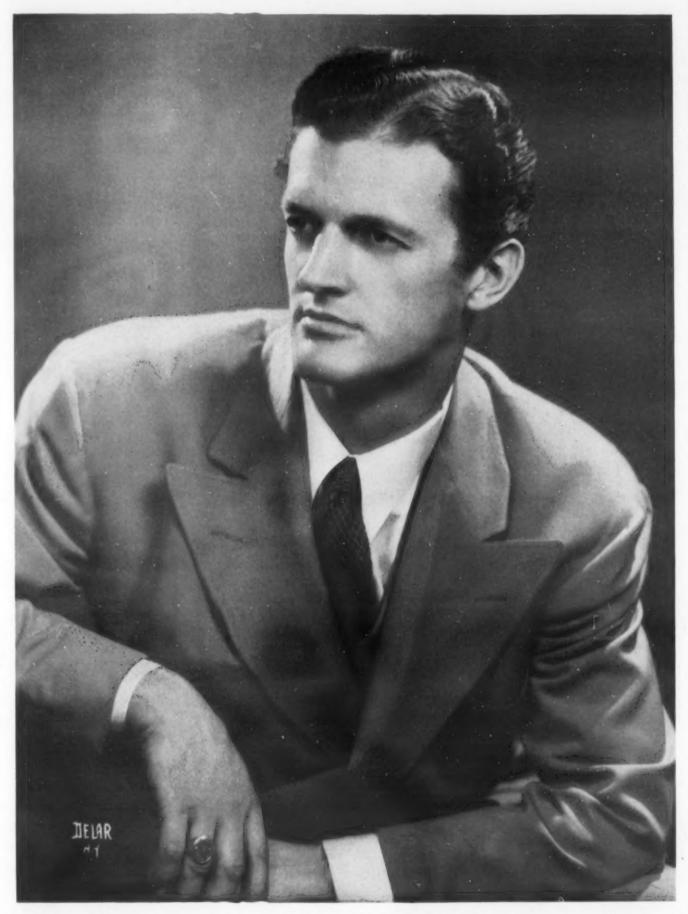
St. Louise Globe Democrat June 15, 1937

"His voice is easily one of the best that has ever been heard on the Forest Park stage.

> St. Louis Star Times June 15, 1937

"His robust basso was a great natural asset, and his conception of the part of King Marke was an intelligent one. Mr. Gurney was moving and impressive."

> St. Louis Post Dispatch June 15, 1937



Coast to Coast Tour Next Season—Management, NBC ARTISTS SERVICE, RCA Bldg., New York



# Marjorie LAWRENCE

SOPRANO-METROPOLITAN OPERA

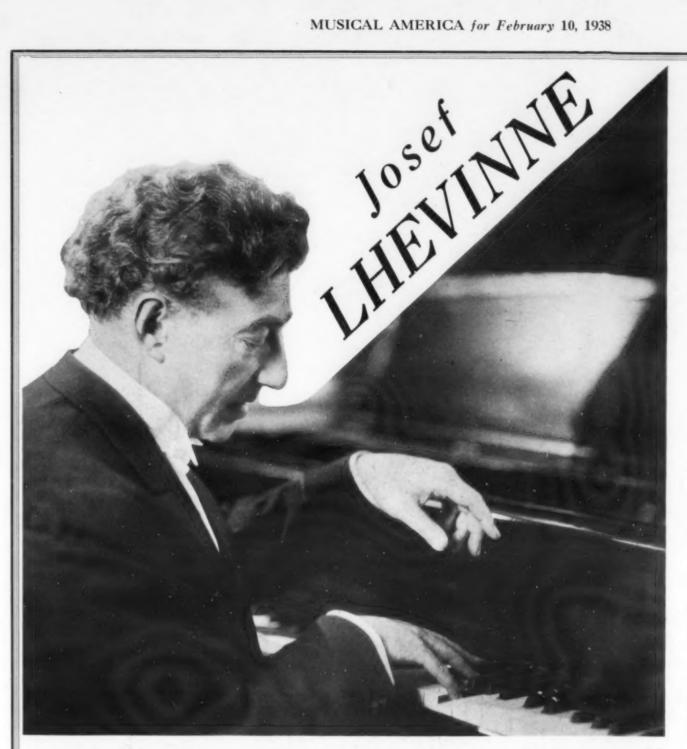
"The most absorbing song recital I have heard in five years."-New York Herald Tribune, Jan. 6, 1938.

"Miss Lawrence's voice is really of the phenomenal sort. The vitality of her voice is no less remarkable and with it goes uncommon artistic authority."—New York World Telegram, January 6, 1938.

"Imagination, variety and discriminating intelligence. The large audience gave her a stirring reception."— New York Times, January 6, 1938.

"Power of electrifying brilliance and sweetness."-Toronto Telegram, October 29, 1937.

Management: NBC ARTISTS SERVICE, RCA Bldg., New York . . . . George Engles, Managing Director



# AND IN JOINT RECITAL WITH ROSINA LHEVINNE

"Two very extraordinary geniuses. One forgot all about technique and settled down to a mood of mixed astonishment and appreciation. A rare moment-something that could always be remembered. Just such rapturous moments are the connecting links of eternity." - Los Angeles Herald and Express, July 19, 1937.

"Such ease and finish as these artists possess give to their brilliant performance a rare mellowness that places their work in the aristocracy of the arts." - Miami Daily News, January 18, 1938.



Management: NBC ARTISTS SERVICE, RCA Bldg., New York

George Engles, Director

NEW YORK TIMES JANUARY 16, 1938.

# LHEVINNE RECITAL AT CARNEGIE HALL

Pianist Begins His Program With Chopin's Impromptu in F Sharp Major

TWO MAZURKAS ARE GIVEN

Other Compositions by Same Composer and a Debussy Group Complete Bill

As is his invariable custom Jose? Lhevinne provided the large gather-ing of admirers at his recital in Carnegie Hall yesterday afternoon with a brilliant display of expertipianism. In the past the artist's programs have consisted of miscellaneous numbers drawn from a variety of sources, but yesterday as an innovation on his part he de-voted his attention exclusively to compositions by Chopin and De-

compositions by Chopin and Debussy.

Not many planists would choose to open a recital with Chopin's impromptu in F sharp major with the flying arebesques in its final section, which require the utmost control of finger and adjustment of weight. For Mr. Lhevinne, however, with his phenomenal technical equipment, the hazards were nil. The arabesques mentioned possessed the mechanical perfection expected and were dispatched with the amazing ease and lightness which characterized innumerable other formidable pages encountered

which characterized innumerable other formidable pages encountered during the afternoon.

The concluding Chopin offering on the list was the sonata in B minor. Here again Mr. Lhevinne accomplished marvels of virtuosity with the slightest showing of exertion, as if the difficulties met with were as simple as five-finger exercises. With a fine sense of Chopin's sivle the usual avalanches of tone that the majority of pianists believe indispensable in the sonata's finale were knowingly avoided. There was no punching of tone at the last appearance of the chief theme, and this admirable restraint made it possible to make the great climax with the coda so few interpreters of the work manage to attain. Even nobler was the chaste and sensitively wrought rendition of the largo, which is so seldom perfectly adjusted in matters of tempo.

Debussy held the field for the rest of the afternoon. Of the half dozen items culled from this composer's output there was little to choose between the highly polished performances granted them all. If "Feux d'artifice" was a miracle of technical skill, so was the "Poisson. technical skill, so was the "Poisson d'Or," yet none of these tonally exquisite pieces was more poetically set forth than "La Soiree dans Grenade" or "Cloches a travers les feuilles." Numerous encores were demanded after this final division, Mr. Lhevinne responding with more Chopin, including the G-sharp minor etude and the preludes in F major and B flat minor, further evidences of the artist's extraordinary skill.

BALDWIN PIANO

PACKED HOUSE AT THEIR CARNEGIE HALL RECITAL IN **NEW YORK JANUARY 4** 



ENGAGEMENTS THROUGHOUT THE COUNTRY THIS SEASON

LUBOSHUTZ and NEMENO

#### BOSTON

"PIANO DUETTISTS THRILL AUDIENCE (Headline). They justified their claim to recognition up to the hilt. The Magic Flute was played with spirited perfection. Altogether it was about as pleasing an evening as your music lover could desire." -Boston Evening Transcript, November 29, 1937.

#### DALLAS

"What a two piano team! In a class second to none. Two musical identities intact, each shedding its individual light upon the chosen music."—Dallas Dispatch, October 27, 1937.

"The season's cocktail—gratefully sipped; richly satisfying." -Dallas News, October 27, 1937.

#### **PITTSBURGH**

"A positive delight to the large audience. They gave a rousing performance of a diverse, most interestingly built program. Superior ensemble unity, variety of style, purity of tone and technical clarity."—Pittsburgh Press, October 21, 1937.

"These pianists showed a deeply intellectual understanding of the music and played with real virtuosity."-Pittsburgh Sun-Telegraph, October 21, 1937.

"The audience rejoiced in the triumph of Pierre Luboshutz and Genia Nemenoff."-Pittsburgh Post Gazette, October 20, 1937.

"Perfect performance. A concert bringing pleasure to a very large and interested audience. Fine precision and exquisite gradations of tone. They appear to enjoy what they are doing. They are to be cherished as a couple empowered to delight the public ear."-Samuel Chotzinoff, New York Post.

"The size and enthusiasm of the audience is a token of the increasing popularity of this musical medium. The playing was characterized by sincerity and artistry. There is unanimity in their conceptions."—New York Times.

"A praiseworthy pianist team. Unity and good balance and the important element of unity of interpretative outlook. They gave the impression of playing as a single artistic entity."-Francis Perkins, New York Herald Tribune.

"Entertained a huge assemblage with first rate ensemble work. With thorough musicianship and technical address they combined an evenly sustained tone encompassing a wide dynamic gamut. A fine differentiation of styles-little miracles of just balance and integration."—New York World Telegram.

"Excellently played with sharp, rhythmic feeling."—New York

"Notable for faultless synchronomy, artful mingling of effects from the two keyboards, a sense of balance and proportion and the ability to communicate the music with appeal."—New York Journal and American.



PRESS QUOTES

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GRETE

# STUECKGOLD

AS OCTAVIAN IN ROSENKAVALIER



Singing Octavian in Rosenkavalier March 31 in Boston with the Metropolitan Association. Among the highlights of her activities are the following Coast-to-Coast broadcasts on which Mme. Stueckgold has appeared as guest star:

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GEORGE ENGLES, Director

Irene JESSNER

**SOPRANO** 

Metropolitan Opera Association

"This Elsa is good to the eye. It was a characterization that loomed large and was of ingratiating quality and effect. She moves easily on the stage and deports herself with emotional restraint. She made her voice a lyric instrument. One is grateful to her too for some dulcet pianissimi, which in opera are something of a rarity."—New York Times, December 26, 1937

"Her impersonation proved an admirable one. Her pianissimo singing was consistently lovely."—New York Post, December 27, 1937

"An excellent Chrysothemis."—New York Herald Tribune, January 7, 1938

"Lovely Irene Jessner acquitted herself with honors. Her voice is convincing and brilliant, and she is deserving of the ovation accorded her artistry."—Philadelphia Daily News, January 12, 1938

"The role of Chrysothemis was taken by Irene Jessner, who on very short notice gave such a fine performance of Desdemona at the last appearance of the Metropolitan in this city.—Philadelphia Evening Ledger, January 19, 1938

"JESSNER SCORES AS DESDEMONIA" (Headline) — Philadelphia Inquirer, January 12, 1938

Engaged for the San Francisco Opera next Fall
Also making an extended recital tour



MANAGEMENT

NBC ARTISTS SERVICE

RCA BLDG. NEW YORK

GEORGE ENGLES, Director

- "A voice of real splendor."

  —New York World Telegram
- "A singer of superior merit,—
  young, talented, good-looking."
  —New York Post
- "One of the important events of the season."
  - -Brooklyn Eagle
- "A voice of exceptional calibre."

  —New York Herald Tribune



Bass-Baritone—San Francisco Opera

- "A rightful contestant for the title of America's finest basso."
  - -San Francisco News
- "Sang with distinction."
  - -St. Louis Globe Democrat
- "He earned the favor of every lover of Wagner by his diction and tonal security."
  - -Los Angeles Herald Express

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Management

NBC ARTISTS SERVICE
RCA Building, New York
George Engles, Director

# New Baritone Sensation

# GLENN DARWIN

"The ELIJAH of GLENN DARWIN was the nearest to SANTLEY'S I have heard on this continent. In every line he sang his words were pure and direct, his tone sweet and resonant, and his tempo unhurried and serene. WHEN COMES THERE SUCH ANOTHER?"

Edward W. Woodson, Toronto Evening Telegram, November 17, 1937.

"His tones are rich and full, sonorous in forte passages, clear and dulcet in pianissimi. His diction is excellent, his enunciation clear, and there is a refinement in his singing."

M. K. Powell, Kansas City Star, November 21, 1936.

"Outstanding also was the singing of GLENN DARWIN as the Speaker of the Temple in the great dramatic recitative with Tamino in the first finale. There was nobility in this piece of vocalism and true sense of the stage in the acting which accompanied it."

New York Times, December 12, 1935.



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# The Violin Sensation of This Season

# OSSY

His first American tour rewarded with ecstatic critical acclaim-



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"TOOK TOWN HALL BY STORM"

"BOY REVEALS GENIUS . . . . "

"ANOTHER YOUNG HEIFETZ ..."

"ENTHUSIASTIC AUDIENCE . . . "

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# "ONE OF THE FINEST PIANISTS BEFORE THE PUBLIC"

-Cleveland Plain Dealer

"One of the most talented of the younger generation of pianists. Here is a young artist who feels primarily music and does not allow his extraordinary technical accomplishments to track him from more important matters."—New York Post, December 6, 1937.

"Dazzling. Enormous digital virtuosity."—New York Times, December 6, 1937.

"Enormous talent . . . formidable technique."—Chicago American, Nov. 26, 1937.

"Electrifying brilliance and notable virtuosity. In the rising generation of American pianists he is one of the best exponents of his rich instrument."— Chicago Herald and Examiner, November 26, 1937.

"One of the ablest young American pianists recent generations have produced." — Chicago Daily News, November 26, 1937.

# RE-ENGAGEMENTS WITH FOLLOWING ORCHESTRAS:

New York Philharmonic
Boston Symphony
Philadelphia Orchestra
Chicago Symphony
Cleveland Orchestra
Pittsburgh Symphony
Montreal Symphony
Harrisburg Symphony
Richmond Symphony
St. Louis Symphony

## CONCERTOS PLAYED:

Mozart-G Major

C Minor

Brahms-D Minor

B Flat Major

Liszt-E Flat Major

A Major

Schumann

Tschaikowsky

Stravinsky-Capriccio

MacDowell-D Minor

Saint Saens-G Minor

Beethoven-G Major

Management

NBC ARTISTS SERVICE RCA Bldg., New York George Engles, Director

# The Federal Music Project Takes An Inventory

California



From San Diego toSacramento Work Has Been Pro-vided for an Average of 2,000 Persons for Over Two Years— Total Audi-Numence Over bers Eight Mil-

Harlé Jervis

By HARLE JERVIS State Director

EXTENDING from Sacramento in the north to San Diego in the south, the California Federal Music Project provided work for an average of 2,000 workers over

work for an average of 2,000 workers over a period of two years.

Sixteen districts were organized into sixty orchestras, concert bands, operatic groups, and dance orchestras under capable conductors. These units maintained an average of seventeen public performances daily since the project started in November, 1935.

daily since the project started in November, 1935.

California presented 274 operatic performances which were attended by a total of 172,053 persons. Symphony and concert orchestras played a total of 2,878 programs with an aggregate attendance of 2,706,267 persons. Concert bands made 1,651 appearances before 1,657,146 concert-goers. Vocal groups presented 1,780 programs and were heard by 172,053 people. Other types of performances included chamber recitals numbering 707 with 323,477 attendants, and dance orchestra accompaniments totaled 5,359 enjoyed by 2,675,649 "swing" enthusiasts. In all, over a period of two years, a grand total of 12,649 public engagements was played with a total audience of 8,418,387.

Of the total number of performances played, 658 required payment of a popular price of admission. Box office returns revealed the sum of \$55,863.00 with symphony and opera comprising the bulk of the revenue-producing events.

nue-producing events.

# Many Operas Given

Many Operas Given

The Los Angeles operatic unit gave an interesting production of Deems Taylor's 'The King's Henchman' and the world premiere of Felix Borowsky's 'Fernando del Nonsensico'. Other grand operas presented in this area were 'La Traviata', 'Pagliacci', 'Aida', 'Boris Godounoff', 'Lohengrin', 'Tales of Hoffman', and 'The Secret of Suzanne'. 'Fra Diavolo' was presented with an all-Negro cast. Light operas performed included 'The Mikado', 'H. M. S. Pinafore', 'Chimes of Normandy', and two world premieres, 'The Gay Grenadiers', and 'Barbecue Isle'.

The San Diego project concentrated on light opera productions. These consisted of 'The Mikado', 'The Gondoliers', 'Hänsel and Gretel', 'Cavalleria Rusticana', 'The Geisha', 'The Gay Grenadiers', 'Iolanthe', and 'H. M. S. Pinafore'.

The Bay Area, comprising San Francisco and Onkland districts under Dr. Alfred

and 'H. M. S. Pinafore'.

The Bay Area, comprising San Francisco and Oakland districts, under Dr. Alfred Hertz, won the musical public with performances by an outstanding orchestra. The concerts of the Bay Region Symphony were conducted by such eminent musicians as Rudolph Ganz, Antonia Brico, Arnold Schönberg, Robert Pollak, Willem van den Berg, Lajos Shuk and Russell Cook.

In San Diego, the local symphony association has combined with the project orchestra and has pledged itself to guarantee all expenses in connection with the pre-

sentation of two symphony concerts and one opera each month. Santa Anna has estab-lished a fund with which the project may lished a fund with which the project may augment its orchestra to symphonic proportions for each major concert, and to cover expenses therefor. The City Council of San Bernardino has successfully arranged a monthly appropriation toward helping the orchestra present regular concerts. This is also in effect in Santa Barbara Barbara.

One of the project's most valuable contributions to American music in California is the Composers' Forum. This outlet for the premiere presentation of American works gave many composers, both prominent and obscure, an opportunity to test audience reaction to their efforts, and enabled the project to discover creditable enabled the project to discover creditable American compositions to be included in its symphonic repertoire. Composers whose music was played included Genevieve Stonecipher, Ralph Crandall, Paul Cheatham, Robert Hester, Charles Marsh, Leo Scheer, Joseph Giovanazzi, Charles Wakefield Cadman, O. H. Mueller, Roy Schweiger, Arnold Kraushaar, Arthur Miller, Antoni van der Voort, Baruch Klein, Harrie Edouard Miller, Earnest Andersson, Albert Glasser, William Lynch, and Frances Marion Ralston.

Edouard Miller, Earnest Andersson, Albert Glasser, William Lynch, and Frances Marion Ralston.

Programmed in each major presentation by symphony orchestras in California was the work of a contemporary American composer. These compositions included works by Henry Hadley, Richard Saunders, Gastone Usigli, Ernst Bacon, Alois Reiser, Mary Carr Moore, Felix Borowsky, Radie Britain, Fanny Dillon, E. Gerstenberger, Oscar Levant, Cameron MacPherson, Felix Mills, William Grant Still, Willy Stahl, Max Steiner, Victor Young, Gerald Strang, Adolph Tandler, Arthur Carr, Ivar Coleman, Albert Elkus, Homer Grunn, Howard Hanson, Charles Haubiel, Paul Martin, Mahlon Merrick, Frederick Stock, Kenneth Winstead, Frederick Search, Robert Whitney, Vernon Leftwich, Guy Williams, Ferdi Grofe, and George Gershwin.

A Federal Music Theatre has been established in Los Angeles which so far has

lished in Los Angeles which so far has presented productions prepared by the Los Angeles and Pasadena Music Projects.

## Penna., New Jersey District

Music of Project Units Significantly Enters Into the Community Life of Many Cities and Towns — 159 R a d i o Broadcasts Are a Fea-ture of the Work



Dr. Thaddeus Rich

By Dr. THADDEUS RICH Regional Assistant to The Federal Director

EVERY form of activity within the program of the Federal Music Project has been carried on in this region which comprises the States of New Jersey, Pennsylvania, Delaware, Maryland and West Virginia, and the District of Columbia. Increased audience attendance had been noted in 1937 and the music of these Project units has entered significantly into the community life of several cities and towns. In Newark, Philadelphia and Pittsburgh there are symphony orchestras which give

there are symphony orchestras which give regularly scheduled programs and the Project opera forces in Northern New Jersey have a repertoire which includes

'Martha' 'Fra Diavolo', Carmen', 'Il Trova-tore', 'Cavalleria Rusticana' and 'Pagliacci'. The WPA Symphony in Newark has given two notable cycles, one including the Bee-thoven symphonies and concertos and the

other presenting the Brahms symphonies.
The Civic Symphony in Philadelphia is heard on alternating Sundays in the Irvine Auditorium at the University of Pennsyl-Auditorium at the University of Pennsylvania and in Mitten Hall at Temple University. It also gives frequent mid-week concerts and has included at least one American composition on most of its pro-

#### Other Units in Philadelphia

Other Music Project units in Philadelphia include a chamber concert orchestra, two concert bands and two dance bands. In Pittsburgh besides the symphony orchestra there is a concert band, two dance orchestras and a vocal ensemble. Project bands or orchestras also are heard frequently in Bloomsburg, Erie, Lancaster, New Castle, Pottsville, Reading, Scranton, Upper Darby, Wilkes Barre and Williamsport

In New Jersey there are orchestras, con-In New Jersey there are orchestras, concert bands or dance orchestras in Asbury Park, Atlantic City, Camden, Elizabeth, Hackensack, Jersey City, Morristown, Paterson, Perth Amboy and Toms River. In West Virginia there are orchestras in Huntington and Wheeling: Delaware has one concert orchestra, in Wilmington, and Maryland has a concert orchestra in Baltimore. There are two small units in the timore. There are two small units in the

District of Columbia.

Project employment in this region stood at 1,266 on Dec. 31. Units had appeared in 5,543 programs before an aggregate audience of 3,857,691 persons during the last six months of 1937. In that period there had been 159 radio broadcasts.

## New York City

(Continued from page 144)

found employment with leading

have found employment with leading schools and colleges.

The Federal Music Project, in so far as New York is concerned, has found a continual increase in interest in the various activities. Concert attendance has steadily increased, as has attendance in educational centres. That the concert audiences are educationally inclined is shown by the fact that patrons respond more readily to programs given in series and to programs devoted to works of one composer.

### New England

(Continued from page 144)

symphony to communities which never before have been visited by such an

organization.

These tours give promise of arousing a new zeal for music in localities now without good music and of proving a boon in general to the music profession."

Middle West

Appreciation Concerts for Thousands of School Children Considered a Vital Activity of the Project in the Middle West—Educators Co. operate



Guy Maier

By GUY MAIER Regional Assistant to the Director

THE Federal Music Project is instilling music in the minds of thousands of ple throughout the Middle West. School appreciation concerts are given to several hundred thousand children each week and are considered an all important

week and are considered an all important activity of the project.

The Illinois Symphony of Chicago is acknowledged one of the major organizations in the country and its programs are among the most interesting. The Detroit Civic Orchestra recently completed a significant Mozart series, the first time that such a plan has been undertaken in Detroit. such a plan has been undertaken in Detroit. The Minnesota Federal Symphony is appearing in statewide concerts and the symphonic band of that state is holding many band clinics. During the week of Jan. 14, 900 musicians took part in one of the clinics in St. Paul. The Oklahoma Federal Symphony under Ralph Rose, conductor, also made an auspicious beginning in the early part of January and is considered one of the finest symphonic organizations in the Southwest. Southwest.

The Federal Opera in Cleveland, aided by the Cuyahoga County Opera Associa-tion, many principals and chorus members who volunteer their services, is flourishing. The school series of the St. Louis orchestra unit has been so extraordinarily successful that an entire page of the New York *Times* magazine was devoted to its activities re-

Educators, superintendents, principals, directors and teachers in schools throughout this region offer the Project 100 per cent co-operation and both in urban and rural districts the school bookings are

overwhelming.

Ohio heard hundreds of such concerts during the Autumn months; Wisconsin will give at least 2000 during the season, and the St. Louis Orchestra unit recently made fifteen appearances within three days, some-thing of a record for any orchestra in the middle-west.

## OMAHA COMPOSER LEADS ORCHESTRA IN HIS WORK

John C. Hafti Conducts Omaha University Symphony In His 'Mystic Pool' -Musicale Given

OMAHA, NEBR., Feb. 5.—John C. Hefti, whose orchestral composition 'Mystic Pool' was performed recently under Leopold Stokowski, conducted his work with the Symphony Orchestra of Omaha University on Jan. 23 at Joslyn Memorial. A packed house testified warm appreciation. Others appearing on the program were Henry Cox, conductor of the orchestra, Martin Bush, organist, Kathleen Shaw, soprano, Mary Fitzsimmons Massie, contralto, and

Richard Steinhausen, tenor, with Gladys Hamstreet and Doris Falldine, accom-

The Morning Musicale presented as its third offering of the season in the Hotel Fontenelle Ballroom, Philip Williams, violinist, accompanied by Mary Becker, and Mrs. Harry Steel, soprano, with Mrs. Nelson Thorson, accompanist. E. L. W.

Vocelle Piano Concerto Has Premiere

QUEBEC, Feb. 5.—A new piano concerto in C Minor by Lucien Vocelle was played at the Palais Montcalm Theatre by the Cercle Philharmonique under the composer's direction, and Marie-Laure Savary, pianist, on Jan. 17.

# CONCERTS: Flutist and Soprano Heard in Recital

(Continued from page 150) graceful work, was played with evident feeling for its spirit and with consideration for its classic proportions. The Largo, in particular, was rewarding to hear, for in this music, which is by no means trivial or superficial, her tone was one of warmth, conveying much of the meaning of music which, while not melancholy or profound, is of a subdued and pensive character.

In the following Bach Suite for 'cello alone the performance was not quite so poised or finished. The Sarabande was the most rewarding movement and seemed con-

most rewarding movement and seemed con-genial to Miss Garbousova's temperament. The rhythms in the Courante were not defined, or when they were, proved uneven, sometimes hurried, sometimes dragged, and tempi were too often varied. These proved, in the sum of the recital however, to be only momentary digressions from a general rule of playing notable for technical brilliance, faithful adherence to pitch, bowing that was free, yet firm; in short, performances that were pleasurable to hear. Ralph Berkowitz was a self-effacing and able accompanist and an audience of better than moderate size greeted the artist with warmth. The rhythms in the Courante were not de-

#### Callimahos Heard in Recital

Lambros Demetrios Callimahos, flutist. Paul Ulanowsky, accompanist. Carnegie Hall, Jan. 21, evening:

Sonata in E Minor S. Bach Sonata in A
Sonatine Walter Gieseking Ballet scene from 'Orpheus' Gluck Menuet Mozart Musette Jean-Marie Leclair Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey Ibert La plainte, au loin, du Faune Paul Dukas
Ballet scene from 'Orpheus' Gluck Menuet Mozart Musette Jean-Marie Leclair Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey Ibert La plainte, au loin, du Faune Paul Dukas
Menuet Mozart Musette Jean Marie Leclair Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey Ibert La plainte, au loin, du Faune Paul Dukas
Musette Jean-Marie Leclair Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey. Ibert La plainte, au loin, du Faune. Paul Dukas
Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey Dibert La plainte, au loin, du Faune Paul Dukas
Passepied André Grétry Syrinx Debussy Menuet Ravel The Little White Donkey Dibert La plainte, au loin, du Faune Paul Dukas
Syrinx Debussy Menuet Ravel The Little White Donkey
Menuet
La plainte, au loin, du Faune Paul Dukas
La plainte, au loin, du FaunePaul Dukas
'Tityre' Albert Roussel
Fantaisie pasterale hongroiseDoppler

Flute recitals in Carnegie Hall are



Lambros D. Callimahos

Mr. Callimahos played with warmth and sweetness of tone, enhanced by a supple technique. Musically the most engaging part of the concert was the beautiful Bach sonata which opened it. It was admirably interpreted both by soloist and accompanist, with undistorted rhythmic flow, nuance and vigor. One would have welcomed another of Bach's too-seldom heard flute sonatas later in the program in of some of the well-played trivialities

Everything that color and shading could do for the Gaubert rose-water sonata, Mr. Callimahos did, but after the first move-

ment the composer's invention peters out completely, leaving himself and the listener at odds. Walter Gieseking's Sonatine, heard for the first time in New York, is composed in the manner of the French moderns. Clever bits of tonal admixture, moderns. Clever bits of tonal admixture, as at the end, aid in making its essential banality of material palatable. It was brilliantly played, and won instantaneous applause. Breadth of phrase made the eighteenth century group especially enjoyable, and the audience asked for repetitions, in the last group, of the Syrinx and the ever-popular 'White Donkey'. Throughout the evening it was generous in applause.

S.

#### Maurice Ames Gives Town Hall Song Recital

Maurice Ames, mezzo-soprano. William Achilles, accompanist. The Town Hall, Jan. 21:

'La Siciliana'Sinigaglia
Bergerette Recli 'L'In contro'; 'Le Domandai'Santoliquido
'L'In contro': 'Le Domandai' Santoliquido
'Eifersucht und Stolz'Schubert
'Ich Hab im Traum Geweinet' Schumann
'Wie Froh und Frisch': 'Das Mädchen
Spricht'; 'Der Gang zum Liebchen'; 'Meine Lieder': 'Willst du dass ich Geh?'. Brahms
'Der Gynger en Baat'Grieg
'Godnat'Jordan
'Herre, er det dig der kommer?'
Backer-Lunde
'No er det tid'; 'Februarmorgen ved Golfen' Alnaes
'Ikke Tanker som flyver' Sinding
'The Three Riders'Sachs
'Japanese Death Song': 'Possession'Sharp
'Wormwood' (MS Dedicated to Miss Ames)
Tetley-Kardos
'Love Went a-Riding'Bridge

Miss Ames made her first New York appearance two seasons ago, gaining high credit for her excellently chosen program as well as for her manner of presenting it. At this recital, despite one of the worst nights of the season, a large audience



assembled to hear another fine list of songs

assembled to hear another line list of songs given in an individual manner.

The group of contemporary Italian works was not especially poignant in itself, but the singer made much of them, especially 'L'Incontro' which was the best of

cially 'L'Incontro' which was the best of the group. Both the Schubert and Schumann Lieder were given in excellent classical style and of the Brahms songs, the best was 'Willst du dass ich Geh?'

The Scandinavian group was all interesting as well as unusual, and a vote of thanks is due Miss Ames both for giving the songs and also for using the original texts. It was in the Backer-Lunde and the first of (Continued on page 206)





Chicago Tribune

LEA

# LUBOSHUTZ Season 1938-1939 Now Booking Write for dates and terms. EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG 250 WIST 57TH STREET, NEW YORK

# RAYMOND

American Tenor



## **SEASON 1937-38**

6 Broadcasts, New York
Philadelphia, Pa. (Return
engagement with Philadelphia Civic Symphony.)

Scranton, Pa.

Poughkeepsie, N. Y. Briarcliff Manor, N. Y. Akron, Ohio Ridgewood, N. J. Amsterdam, N. Y. Plainfield, N. J.

#### Press Comments 1937-38

Cleveland (Ohio) News: January 23, 1937

A tenor voice of rather low range and of considerable power.

Ithaca (N. Y.) Journal: February 1, 1937

Undoubtedly, intelligent musicianship coupled with excellent diction.

Scranton (Pa.) Tribune: January 8, 1938, by Dr. D. E. Jones

A very large audience attended the recital given by George Perkins Raymond.

His treatment of the Schumann was an intelligent and a discriminating one.

Mr. Raymond had opportunity to display a very fine German diction, and a rare musicianship.

#### **European Concert Tour Beginning October**

London, Copenhagen, Helsingfors, Prague, Amsterdam, Stockholm, Berlin, Vienna, Hague, Göteborg, Munich and Budapest

SEASON 1938-39 NOW BOOKING

# FRANK

# BISHOP

**Pianist** 



"Mr. Bishop's performance was distinguished by a well-developed style, and a sensitive adjustment of values not a little remindful of Gabrilowitsch's own conception of the concerto."

-Olin Downes, New York Times

# EUROPEAN TOUR MARCH, APRIL, MAY, 1938

Prague, Vienna, Budapest, Copenhagen, Stockholm, Goeteborg, London and The Hague

SEASON 1938 - 1939 NOW BOOKING

## "In the front rank of American Sopranos"

Samuel L. Laciar, Phila. Eve. Ledger, Jan. 20, 1938



# JULIA PETERS

## PRESS COMMENT-

"The largest and one of the most enthusiastic audiences that has yet heard a performance by the Civic Grand Opera Company of Philadelphia . . . again demonstrated that she is in the front rank of young American sopranos."

Samuel L. Laciar, Philadelphia Evening Ledger, Jan. 20, 1938.

endowment which is hers . . . a voice truly exceptional both in volume and quality. It now has the dramatic ring, the power and intensity that belong to the elect.

Noel Straus, New York Times, Oct. 30, 1937.

## SEASON 1937-38

Carnegie Hall Recital, New York

Broadcast, New York

Syracuse, N. Y. (Return engagement with Symphony) Carnegie Hall, New York

(Soloist with Schola Cantorum)

Waldorf-Astoria, New York (Society of Va. Women) Philadelphia, Pa.

("Pagliacci" with Civic Grand Opera Co.)

Miami, Fla. (Soloist with Orchestra)

Tour thru the South

## OPERA · CONCERT · RADIO

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## PRESS COMMENTS

Chattanooga (Tenn.) Times: Dec. 15, 1937, By F. Gunby Rule

The largest number of arias, three, was assigned by Bach to the contralto voice. Dorothy Bacon, whose upper tones shade her lower voice, gave the passages a definite beauty. Of the soloists, Miss Bacon seemed to have the most dramatic voice.

Chattanooga (Tenn.) News: Dec. 15, 1937, By Thankful Everett

Miss Bacon possesses both a fine voice, of wide range, and dramatic ability, which enabled her to deliver her role effectively.

Rockland (Mass.) Standard: May 20, 1937. By A. M. C.

The possessor of an unusually lovely contralto voice, smooth and luscious in tone, and beyond that capable of being used with that captivating crispness which is so delightful, and, in these days, so surprising to find in the darker and more sombre voices of bass and contralto.



## BACON

Miss Bacon appeared in the following cities during this past year:

A tour thru Sweden in the Summer, Philadelphia, Pittsburgh, Boston, Providence, Cleveland, New Britain, Chattanooga, Hanover, New Concord, Conneaut, New York

## PRESS COMMENTS

Pittsburgh (Pa.) Press: Jan. 14, 1937, By Ralph Lewando

She revealed a voice of quality and volume of characteristic contralto timbre.

## STOCKHOLM, SWEDEN

Svenska Dagbladet: Aug. 10, 1937

Beautiful and charming young American alto singer.

Stockholm Social-Demokraten (Social Democrat): Aug. 11, 1937

One observed that she possesses a magnificent voice of decided contralto quality.

## GOTHENBURG, SWEDEN

Goteborg's Morgon Post: Aug. 12, 1937

She is beautiful to look upon, and is endowed with a magnificent and rich contralto voice.

# GORODNITZKI

PIANIST OF STELLAR RANK

NEW YORK TIMES

THOROUGH MASTERY
NEW YORK HERALD-TRIBUNE

PUNCTILIOUS AND ELEGANT VIRTUOSITY

NEW YORK POST

IN THE VERY LIMITED FRONT ROW OF STAR PIANISTS

N. Y. JOURNAL-AMERICAN

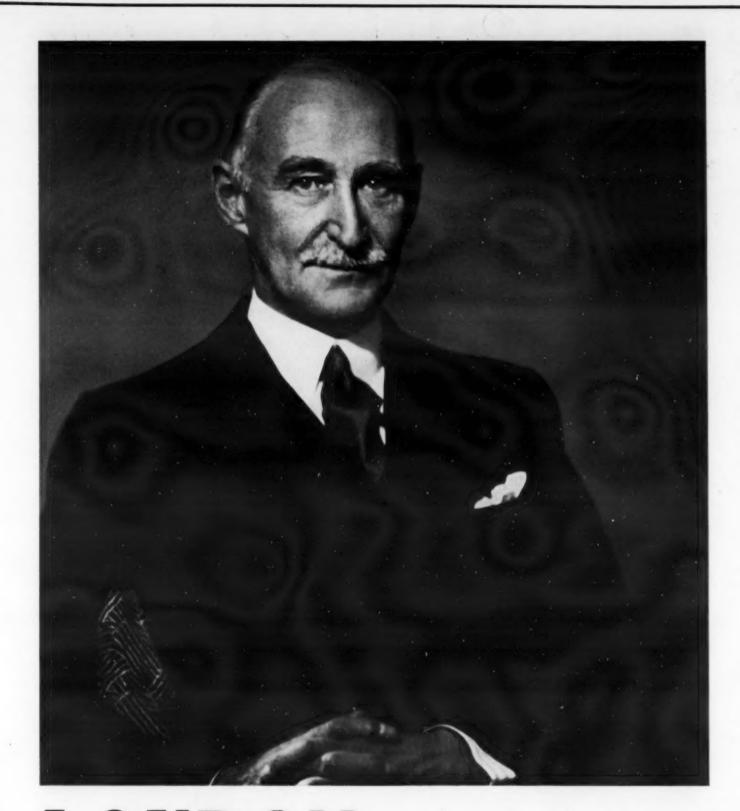
OUTSTANDING IN HIS FIELD
BROOKLYN DAILY EAGLE

ONE OF THE FIXED STARS
N. Y. WORLD-TELEGRAM

×

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# LOUDON — Scottish Baritone GREENLEES —

After a series of successful European appearances, Major Greenlees returns to America on January 1, 1939, for his third American tour, during which time this prominent singer will fulfill a tour of concert and recital engagements.

Now Booking

EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG 250 West 57th Street, New York

## LILLIAN Gustafson

Soprano



## PRESS COMMENTS December 1937

MOLINE (ILL.) Daily Dispatch: Proved she possesses a beautiful natural voice, and an instinctive musicianship which results in remarkable eloquent placement. Her voice was exquisitely clear."

DAVENPORT (IA.) Daily Times: "Soloist meeting exacting requirements. Has a voice of crystalline clarity, brilliance, and considerable power.

WINONA (MINN.)

Republican-Herald:
"A charming and refreshing program was presented. Her voice quality was unusually sweet and her interpretations marked by personality and appreciative humor."

ROCK ISLAND (ILL.) Argus: "Lived up to reputation with excellent interpretations of Handel's great 'Messiah.' Miss Gustafson's soprano solos were particularly expressive of the thoughts set forth in the great work. True and distinct tones were a feature of her singing. She was convincing in the famous solo aria, 'I Know That My Redeemer Liveth.' An unusual amount of fineness was noted in re-

## **Touring Northwest** April-May, 1938

SEASON 1938-39 NOW BOOKING **Exclusive Management:** ANNIE FRIEDBERG 250 W. 57th St., New York

## CODENHAGEN



Wilhelm Hansen, Concert Manager in Copenhagen and Organizer of the Opera Ball

COPENHAGEN, Feb. 1.

HE brilliant Opera Ball, which took place in the Odd Fellows Palace on Jan. 28 and was attended by the Danish crown-prince, was one of the highlights of musical and social activity in Copenhagen. It was organized by Wilhelm Hansen in conjunction with the newspaper, 'Berlingske Tidende'. The musical program com-prised playing by the Royal Orchestra under the baton of Johan Hye-Knudsen, and a performance of the 'Polonaise' from Tchaikovsky's opera, 'Eugen Onegin', given by the ballet-corps of the Royal Danish Opera. In view of the success of this event, it is planned to

make it an annual affair.

Since the beginning of the new year, the Wilhelm Hansen concert management has sponsored appearances of the following artists: Ingerslev Trio; the Danish violinist, Emil Telmanyi, and the Hungarian pianist, Georg helyi, in joint recital; the Swiss pianist, Eric Schmidt, and the violinist, Giovanni Bagarotti, in three concerts; the Danish pianist, Volmer Sorensen, in joint recital with the oboist, Mogens Steen Andreson; the pianists, Ellen Gilberg, Richard Staab, Frederic La-mond and Victor Schiler; the singer, Nora Elé; the violinist, Henrik Sachsenskjold; Nat Gonella and his Georgians; the Copenhagen Boys' Choir, and the Gerhard Rafn String Quartet.

## Manages Orchestral Concerts

Mr. Hansen is manager of the orchestral concerts given by the Dansk Koncert-forening (Danish Concert Association), which are a subscription series. The conductor of these popular concerts is Emil Reesen. Another interesting series of con-certs is given by Det Unge Tonekunst-nerselskab (Young Composers' Association), featuring music by the younger Danish composers. The Danish Radio Orchestra, composed

The Danish Radio Orchestra, composed of 86 musicians, gives concerts every Thursday from September through March, under the leadership of Nikolai Malko and Fritz Busch, with many prominent artists appearing as soloists, among them Lauritz Melchior, Alexander Borovsky, Guila Bustabo, Emanuel Feuermann, Jussi Björling and Victor Schiler. Georg Hoeberg, Erik Tuxen, Thomas Jensen and Launy Grondahl also appeared as guest-conductors with this orchestra. this orchestra.

In February, March and April the fol-lowing artists will appear under Mr. Han-

sen's management: the pianists Iso Elinson, Astrid Reisinger, Alexander Borovsky (in three Bach recitals); Grace McKnight, Poldi Mildner, and Edwin Fischer with his chamber orchestra (2 concerts); Poldi and Otto Lutzhoft, pianist and 'cellist; the Danish singers Lili Knud Olsen and Ingeborg Schleiss David; Serge Jaroff and his Don Cossacks; the Wiener Sängerknaben; the Carlo Andersen String Quartet; the Erling Bloch Quintet; the Danish Trio; the Louis Jensen String Quartet; the Comedian Harmonists. There will also be a concert by the Royal Orchestra under the baton of Egisto Tango, conductor at the Royal Opera. In April the Polish pianist Koczalski will give three Chopin recitals.

### Christen Södring's Management

The concert management service of the Skandinavisk og Borups Musikforlag, under the direction of Christen Södring, reports a season of splendid activity. The outstanding event was the presentation of Lawrence Tibbett in his first Copenhagen recital. which took place last September



Linde

Christen Södring, Whose Concert Management Is Prominent in Copenhagen

in the big hall of the Odd Fellows Palace, with the cooperation of the important newspaper *Politiken*. After the recital, which was a tremendous success, Mr. Tibbett was invited to a supper by the Student Singers' Corporation and made an honorary member of that organization.

Singers' Corporation and made an honorary member of that organization.

Another notable event was the concert given in October by the Berlin Philharmonic under the baton of Eugen Jochum. The foreign artists thus far presented by Mr. Södring include the violinists Josef Szigeti and Nathan Milstein (2 recitals); the Swedish singer Hilda Salén; the pianist Brailowsky; the 'cellist Gregor Piatigorsky; the Swedish tenor Jussi Björling, the Finnish tenor Harry Kero; and the dancer Harald Kreutzberg. The Hungarian violinists Lajos Szikra appeared in a joint recital with the Danish pianist Hermann D. Koppel.

Among the artists scheduled to appear in the remainder of the season are the four Mills Brothers, the German baritone Willy Domgraf-Fassbaender, the French singer Marcelle Denya of the Paris Opera, the American singer Gina van de Veer, the Hungarian violinist Barnabas von Geczy (2 concerts), and the Hungarian pianists Georg Sandor and Peter Solymos. The Bremer Domchor, led by Richard Liesche, will give a Bach program in the cathedral of Copenhagen.

will give a Bach program in the cathedral

will give a Bach program in the cathedral of Copenhagen.

Mr. Södring is also presenting many Danish artists, including the pianists Max Reik, Erik Starup, Ole Willumsen, Poul Kofod, Ina Munk, Sara Bech, Thora Lystrup Andersen, Kjell Olsson, Mary Schou (with orchestra); the singers Vagn Hedemann, Edi Laider, Ansgar Daugaard, Gudrun Kesmodel, Else Ammentorp, Inger Raas-

loff, Hertha Bjorvig, Gurli Talvi, Inga Ditlevsen and Esther G. Blum; the organists Harry Egediussen and Georg Fjelrad; the piano duettists Louise Adolphsen and Hans Meyer Petersen, and Kjell Olsson and Sejr Volmer-Srensen; the flutist Erik Thomsen; and an ensemble composed of Mogens Steen Andressen (oboe), Mogens Hartvig Srensen (clarinet) and Berl Botschinsky (bassoon).

In April a new concert hall, seating 3,000 persons, will be opened in the city of

persons, will be opened in the city of Aarhus, and numerous events are planned to take place there.

## Albert Morini

A LBERT MORINI, though one of the youngest managers is one of the most active and most enterprising. He has organized European Tours, not only for organizations, such as Hampton Institute, Manhattan String Quartet, but we find to Manhattan String Quartet, but we find to his credit the successful tours throughout the principal capitals, of Stell Andersen, Frank Sheridan, pianists, the duo Clovis-Steele, and others.

Natalie Bodanya will make her European début under Mr. Morini's management. She will appear in Brussels with the Philharmonic Orchestra under the baton of Victor de Sabata.

The Westminster Choir of Princeton, N. J., under Dr. John Finlay Williamson was the first American organization permitted to tour Soviet Russia.

The Yale Glee Club conducted by Marshall Bartholomew gave concerts in Paris under the patronage of the President of France.

France.
Mr. Morini has his office at 252 Faubourg
St. Honoré, and several times a year comes
to America where he has many friends and husiness associates.

## COMMISSION DISCUSSES MUSIC TRADE PRACTICES

Publishers of Popular Tunes Send Delegation to Meet Federal Board Members

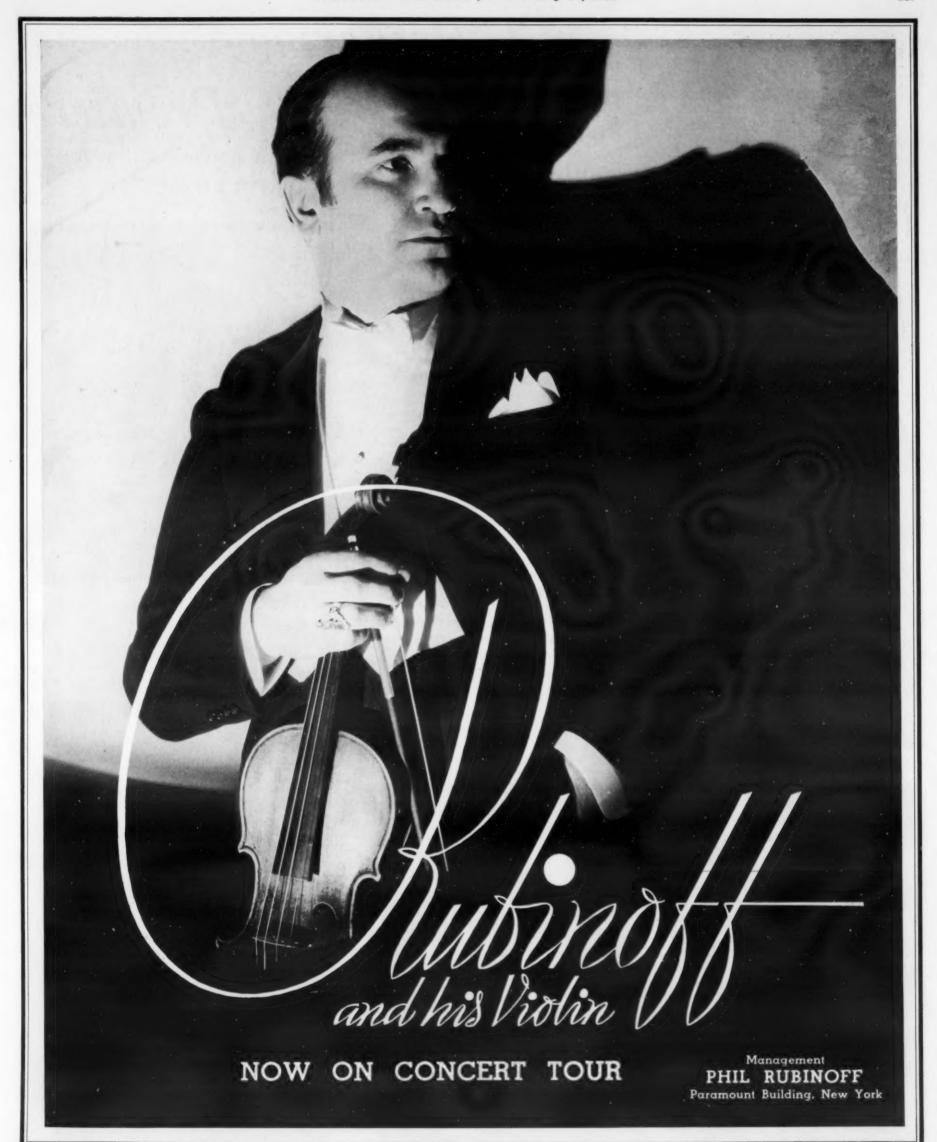
WASHINGTON, Feb. 5 .- A delegation of publishers of popular music, meeting on Jan 4 at the Federal Trade Commis-sion's rooms in Washington, told the Commission that with several relatively unimportant exceptions, the proposed trade practice rules for the industry, which have been drawn up by the Commission in cooperation with the publishers, are satisfactory.

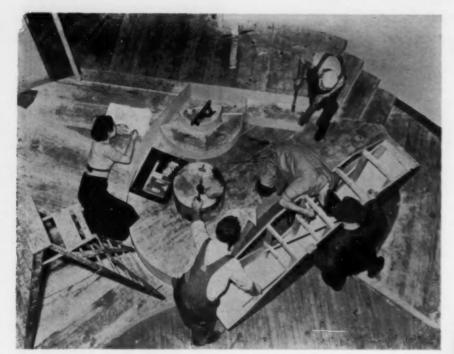
It was pointed out that the industry is engaged in the production and publication of sheet music, orchestrations, band arrangements and music books and folios. It has an approximate combined capitalization of between \$35,000,-000 and \$40,000,000, and does an annual business of between \$7,500,000 and \$8,-

It was decided that it is an unfair trade practice for any member of the industry, who sells or offers for sale in interstate commerce sheet music or orchestrations, to bribe by giving, or contracting to give, or causing to be given, directly or indirectly, to any orchestra leader, performer, dancer, singer, musician or band leader, employed by another, or to the agent or representative of, or to anyone else on berepresentative of, or to anyone else on behalf of, such orchestra leader, performer, dancer, singer, musician or band leader, any "push money", gift, bonus, gratuity, payment, refund, rebate, royalty, service, favor, or other thing or act of value, as an inducement to such orchestra leader, performer, dancer, singer, musician or band leader, in a public performance for profit, to sing, play or perform, or to have sung, played or performed, or to cause to be sung, played or performed, or to push or promote the singing, playing or performing of, any melody, lyric, sheet music or orchestration composed, published or copyrighted by such member of the industry.

A. T. M.

During the last season, 1051 concerts were given in Paris, eighty-three less than the previous year.





# Preparing A Premiere

Student Technicians at Work on Sets for 'THE SLEEPING BEAUTY'

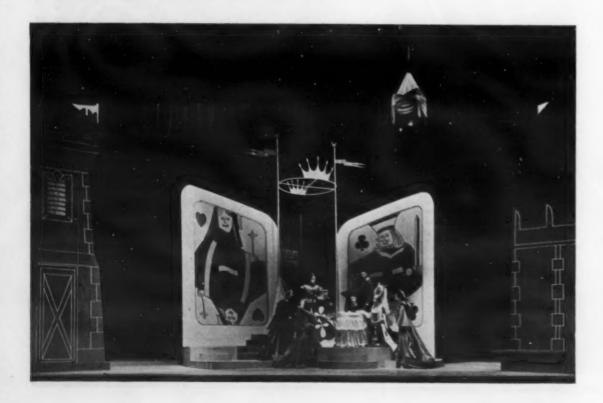


Glimpses of the Preliminary Steps in the Staging of the Fairy Opera by Beryl Rubinstein and John

Erskine which was Given on Jan. 19 at the Juilliard School of Music. Above, Frederick Kiesler Superintends Construction. Left, Sylvia Shimberg is

Discovered Painting Scenery. Right, Datiel Brenner of the Stagecraft Class Gives Some Points. Below, Left, A Completed Scene. Right, Mr. Kiesler in Hat, and Alfredo Valenti with Picture, Discuss a Point in Construction







Photographs from Wide World

## 'Sleeping Beauty' Given at Juilliard

Beryl Rubinstein's First Opera, with Text By John Erskine Has Premiere, with Stoessel Conducting and Double Cast of Student Singers

FOR its fifth American opera, the Juilliard School of Music produced 'The Sleeping Beauty', book by John Erskine and music by Beryl Rubinstein, on the evening of Jan. 19, before a distinguished audience. The work was given on four successive nights, with alternating casts. Albert Stoessel conducted, Alfredo Valenti was in charge of the stage and members of Frederick J. Kiesler's class in stagecraft provided entertaining settings and costumes of a stylistic character.

The double cast was as follows:

Princess....Alice George, Helen Van Loon Queen......Annabelle Ott, Sula Wing Nurse.....Eleanor Brownell, Ethel Kandel Maid.....Gertrude Gibson, Alice Howland First Good Fairy

First Good Fairy
Helen Furnum, Vivienne Simon
Second Good Fairy
Vere Weikel, Estelle Hoffman
Third Good Fairy
Dorothy Hartigan, Beatrice Brody
Fourth Good Fairy
Grace W. Hudde, Dorothea Torbeson
Bad Fairy

Grace W. Hudde, Dorothea Torbeson
Bad Fairy
Mary Louise Betz, Mary Frances Lehnerts
Peter and Young Peter
Glenn Darwin, William Gephart
King......David Ott, Elwyn Carter
Prince....Joseph Marsilia, Romolo De Spirito
Policeman. Stanley Carlson, Milton Warchoff
Herald....Donald Dame, Richard Browning
Prime Minister.......John Tyers
Archbishop.....Jack Wengrow

This was Mr. Rubinstein's maiden ven-This was Mr. Rubinstein's maiden venture in opera, whereas Mr. Erskine had behind him the experience of "Jack and the Beanstalk", written in collaboration with Louis Gruenberg, and "Helen Retires", for which George Antheil wrote the score. Like "The Sleeping Beauty", both of Mr. Erskine's earlier works achieved their premieres in the Juilliard school's admirably equipped theatre, with student singers and a student orchestra.

## Text Has Wit and Whimsy

Some two years back, it appears, Mr. Rubinstein, widely known concert pianist and director of the Cleveland Institute of Music, talked over with Mr. Erskine the possibility of an opera based on folklore or a fairy tale. They agreed on the tale of the sleeping beauty, which Mr. Erskine had already treated in one of the stories



John Erskine, Who Wrote the Libretto for 'The Sleeping Beauty'

of his volume entitled 'Cinderella's Daugh-

ter'.

It was not to be expected that the literary satirist of "The Private Life of Helen of Troy" and "The Truth about Sir Gallahad" would merely re-state in neat verse the naive tale of the princess who was awakened by a princely kiss. His libretto rings changes on the old theme, most of which are gently ironic, and strictly twentieth century in their whimsy. There are good fairies who bestow blessings on the princess at her birth and there is a bad one who, enraged over not having been one who, enraged over not having been invited to the court festivities, doomed the princess to death. But the good fairies in-ervene, so that when the princess pricks her finger with a spindle, later on, she goes to sleep for a hundred years instead of dying.

The very night of the spindle incident

The very night of the spindle incident she has a tryst with Peter, the game keeper's son, with whom she is unabashedly and aggressively in love. When she awakens, with no knowledge of the flight of time, she goes to the wood to keep her "date" and meets one who looks identically like Peter. It is Peter's grandson and through him she discovers that her lowborn beau could not wait. So she is all ready for her Prince Charming when he arrives. It is really his second call for he arrives. It is really his second call, for he came to see her while she was asleep and

was all set to wake her with his kiss, in conformity with the best fairy-tale tradition, when he heard her murmur the name of Peter. That discouraged him, but only for a time. For her it is marriage at first sight, for him, second sight. There are, of course, a king and a queen, a prime minister, a policeman and a various court retinue. The text is witty, sophisticated, nonchalant, with the hallmarks of its au-thorship cleanly discernible.

### Score Musicianly and Fluent

About this text Mr. Rubinstein has woven a score that is more musicianly than it is dramatic. His orchestral writing commands respect. In his treatment of the voices he is measurably successful in achieving his professed goal, that of attainments to have the successful of the succe ing naturalness in the projection of the words. The score has fluency, grace, and, in the quality of the instrumental interweavings, charm. But there is a uniformity of color and with it an excess of what may be termed the "Waldweben" sort of (Continued on page 266)



Beryl Rubinstein, Composer of the Opera 'The Sleeping Beauty'

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## CLEVELAND HEARS RUBINSTEIN OPERA

## Rubinstein-Erskine Work Is Repeated By New York Cast With Local Forces

CLEVELAND, Feb. 5. - The Erskine-Rubinstein opera, 'The Sleeping Beauty', was presented at Severance Hall on Jan. 27 and 29 with the joint collaboration of the Cleveland Orchestra and the Cleveland Institute of Music. Beryl Rubinstein is director of the Institute of Music, and it is but fitting that the second performance should be given

The entire cast, which gave the opera under the auspices of the Juilliard School in New York, came to Cleveland. The Cleveland Orchestra Opera Chorus, trained by Mr. Rubinstein, joined the principals in its presentation. Richard Rychtarik prepared the stage sets for the local performance.

The artistic success of the local performances was achieved by Glenn Darwin, as Peter, and Alice George, as the Princess. Without them, the per-

formances would be classed as merely another student production. Mr. Dar-win's voice was resonant and pleasing and his diction flawless. Miss George also revealed excellent diction and a lovely voice. Both were completely at home on the stage and free from all affectation and mannerisms.

The part of the Prince was assigned to Joseph Marsilia and that of the Herald to Donald Dame, both Cleve-land boys who have made a place for themselves in wider musical circles. Though the parts were not too gracious, vocally, they did them with good taste, and their stage work was promising. The King, Queen, and Nurse, sung by David Otto, Annabelle Ott, and Eleanor Brownell, were capably done. The chorus gave a fair account of itself, but to many of them the music was in a style with which they were unacquainted. The Cleveland Orchestra and the conductor, Albert Stoessel, with Alfredo Valenti, deserve credit for a satisfactory reading of the score. Stewart Matter

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Herman Devries, Chicago American

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"Intelligence, sanity and refinement. . . . Carefully planned and musicianly interpretations. Her playing was admirably clean cut and deftly articulated. It had grace and color and charm. It never failed to evidence a highly developed rhythmic sense QUITE ABOVE THE ORDINARY. The tone was invariably alive and critical above all this content. crisp. Above all this was pianism that aroused interest through its alert spontaneous type of projection."

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—Le Temps (Lindenlaub).

"The fulness and beauty of his tone, the flexibility of his bow, the warm lyric expression, a virtuosity which has nothing of trickery, reveal Mischa Elzon as a truly remarkable artist."—Tribune.

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"... musical insight and taste, especially agreeable tone and sure technical grasp... distinction of style."—The New York Post.

SEASON 1938-39 NOW BOOKING

## PRESENTS FOR SEASON 1938-1939



Soprano

LEONORA

## CORONA

Last night the crowded auditorium witnessed demonstrations such as used to reecho in our famous opera house years ago in the days of the giants. Mme. Corona who reminds us of a youthful Sarah Bernhardt in appearance and whose manner is strangely reminiscent of Mary Garden has all the latter's gift for histrionism. Vocally the newcomer is endowed with chords that serve her well in mounting to the highest altitude, while her voluminous and beautiful organ lends itself easily to all elements of this taxing role. Mme. Corona may well be proud of her first appearance here which proved a great success, since the public acclaimed her throughout the evening.

Herman Devries, Chicago American

Herman Devries, Chicago American

Concert - Opera - Radio, Season 1938-39 Now Booking

## KRUEGER CONDUCTS WORK BY MALIPIERO

## Kansas City Philharmonic Plays His 'Impressions from Nature' -Three Soloists Appear

Kaxsas Crry, Feb. 5.—The Kansas City Philharmonic, Karl Krueger, condiscor, returned from a triumphant mideason tour, which took them as far as Chicago, to play the seventh pair of concerts in Music Hall on Jan. 20-21. Tchailtovsky's Overture-Fantasy,

omeo and Juliet', given a stirringly brilliant performance, was the first item; this was followed by Lalo's Concerto in D Minor for 'cello and orchestra, played liw Harry Sturm, first 'cellist of the Philharmonic. He was recalled many times at the finish of his fine perform-He was recalled many ance, and the orchestra deservedly shared the plandits for its accompani-

Malipiero's Suite, 'Impressions from Nature, three definite moods; 'The Garden Warbler', 'The Woodpecker' and 'The Oud", suggesting homesickness, cheerfindness and gloom. These sketches were conveyed by Krueger with delicacy, bonic charm and an effective play tonal color. Wagner's 'Forest Mur-murs' from 'Siegfried' and Dohnányi's Ruralia", completed a program that won fire comfactor and his musicians consistently enthusiastic applause.

The sixth pair of concerts offered Brahms Symphony No. 4, preceded by an impassioned performance of Bee-thonen's Egmont Overture. Rondo, by Engen Zador, owing its debt of live-ly phrases to Hungarian folkmusic, followed by the Concerto for flute.



G. Francesco Malipiero

harp and orchestra by Mozart. Lois Craft, harpist and Ernest Guntermann, flautist, members of the orchestra, gave a good account of the three movements A superb performance of Richard Strauss's 'Dance of the Seven Veils' from 'Salome' closed the program. Mr. Krueger shared many recalls with the

The third Kansas City Philharmonic "Pop" concert heard in the Municipal Auditorium on Jan. 23, offered Haydn, Tchaikovsky, Sibelius, Wagner, Rossini, Mendelssohn, Bizet and Dohnányi, a representative list that found ready favor throughout the program. Alexander Kisselburgh, baritone, was assisting artist.

BLANCHE LEDERMAN

## LOS ANGELES AGAIN CHOOSES KLEMPERER

## Unanimously Elected to Conduct Philharmonic for Another Three-Year Term

Los Angeles, Feb. 5.—At a meeting last week of the board of directors of Southern California Symphony Association, Otto Klemperer was unani-mously chosen to lead the Philharmonic for another three years, beginning next

Coming to Los Angeles from Europe in the fall of 1933, at the invitation of the late William Andrews Clark, founder and supporter of the orchestra, Klem-perer injected new life into the orchestra and was received with popular acclaim. His popularity has increased during his five years' tenure, and his re-engagement is certain to meet with approval. Since occupying his present post, he has twice journeyed East at the invitation of Toscanini; he was chosen to select talent and inaugurate the season of the newly formed Pitts-burgh Symphony; has conducted in Chicago, and for three seasons has been heard in Hollywood Bowl. Under his leadership, the orchestra is now at the highest point in its eighteen years of existence

Staunch supporters of the American composer were recompensed with a first Pacific . Coast performance of John

Alden Carpenter's Concerto for violin and orchestra, with Zlatko Balokovic as soloist in the lifth pair of concerts of

the Philharmonic.
As usual, Mr. Carpenter has steered clear of conventional patterns, and seeks a musical expression for his idea, rather than the exploitation of an artist's abil-Rich in musical ideas, there is not sufficient time in which to develop many of them; hence, there is a fragmentary aspect that is apt to leave the hearer somewhat bewildered. Nevertheless, there is a continuity of spirit which the entire ensemble seeks to realize and which is impressive. It was Balokovic's first appearance in Los Angeles, and he made a fine impression as a well-schooled performer. He is well equipped technically, and showed imagination in his playing. The orchestra provided colorful background, and both players and Mr. Klemperer shared the audience's approval with the artist. Mr. Carpenter was present and bowed his thanks from the stage.

Mr. Klemperer began the program with the Overture to Mozart's 'Don Giovanni', which moved along at a gay pace. The Schubert was the Symphony in C, No. 7, and this, too, was given with due appreciation of its style and content. Debussy's two nocturnes, 'Clouds' and 'Festivals', familiar items, rounded out a program that was as well chosen as any of this season. The audiences were large and highly enthusiastic.

Hal D. Crain

## Wiener Sängerknaben to Return

For the seventh time, the Vienna Choir Boys will return to America next year with an entirely new repertoire consisting of short operas, operettas and groups of Austrian and Viennese songs.

## WESSELS ECIL

Dramatic Soprano



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## LONDON:

Queen's Hall Orchestra: Cecilia Wessels sang with compelling conviction and a truly noble wealth of tone. (Daily Telegraph, Feb. 15, 1937.)

wealth of tone. (Daily Telegraph, Feb. 15, 1937.)
Miss Cecilia Wessels, a Soprano from South African, chose for her London debut Beethoven's tremendous aria "Abscheulicher" (Fidelio). Her voice is of great power and beauty. (Sunday Times, Feb .21, 1937.)

Made a notable appearance with Sir Henry Wood's Orchestra . . . clear and effortless, her rendering delighted the audience. (South African Journal, Feb. 20, 1937.)

Her voice is of beautiful quailty and soft texture. (The Times, Feb. 4, 1936.) At QUEENS HALL PROMENADE CONCERT conducted by Sir Henry Wood, Cecilia Wessels sang an aria from Fidelio with splendid mastery. (Daily Telegraph, Sept. 11, 1937.)

At her first appearance here as Brünhilde, Cecilia Wessels sang with freedom and becoming dignity; so that high vocal standards ruled. (Sunday Times, Dec. 13, 1937.)

Concerts Pasdeloup: Theatre National de l'Opera Comique, Festival Wagner, conducted by Karl Elmendorff: The South African dramatic soprano, Cecilia Wessels, possesses a voice of warm and colorful timbre the resources of which she uses with ability in accordance with the principles of the German vocal school. Her singing has character and excites the sensibility. She is an artist of a very high standard. (Maurice Imbert, L-Art Musical, Paris, Dec. 24, 1937.) Gave an excellent interpretation of "Brünhilde." . . . We were struck by the vocal ease which permitted her without any apparent effort to dominate the orchestra even in its most violent executions. (Le Menestrel, Paris, Dec. 24, 1937.)

A born Wagnerian artiste, whose vocal power dominates magnificently the sumptuous instrumental tumult. (Le Page Musicale, Paris, Jan. 7, 1938.)

The outstanding feature of a very interesting symphony concert was undoubtedly Cecilia Wessels singing of the "Liebestod," she has a beautiful voice, a typical Wagnerian soprano. Indeed, there have been few finer exhibitions of beautiful singing in Cape Town. (W. H. Bell.

It is not often that a soprano is heard who is capable of carrying her voice coloring up into the top register. Cecilia Wessels never fails to do this and obtains splendid crescendos. This, coupled with rich contralto notes, complete a splendid vocal equipment. Her enunciation is distinct, her control of breath admirable. (The Star, Johannesburg.)

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Sensitiveness and

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OLIN DOWNES in New York Times

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-Herman Devries, Chicago

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-Boston Herald

"Ease and power impressive . . . rich as that which might be offered by two pianists playing two pianos."

-Pasadena Post

"Intelligence, finesse, poise and brilliance absolutely unequalled."

-E. Vuillermez, Paris

"An artist on a grand scale—God-gifted—with the soul of a musician."

-Filharmonia, Hungary

## ORCHESTRAS: Enesco Leads Novelties by His Countrymen

A NTONIA BRICO conducted the New York Women's Symphony on Jan. 18 and was one of the soloists in Bach's concerto for four harpsichords. Georges Enesco's program for the Philharmonic-Symphony on Jan. 20 brought new works and on Jan. 23 a MacDowell tone poem. Anis Fuleihan played his piano concerto with the National Orchestral Association under Leon Bar-zin, with William Hain also as soloist. Eugene Ormandy conducted the Philadelphia Orchestra on a visit, and on Jan. 27 Yehudi Menuhin played two condelphia Orchestra on a visit, and on Jan. 27 Yehudi Menuhin played two concertos, one of them the bruited Schumann work with the Philharmonic-Symphony. Rudolph Ganz presided over another Children's Concert. An all-Wagner list under Mr. Enesco brought Beal Hober as soloist on Jan. 29.

### Women's Symphony Gives Second Concert

New York Women's Symphony; Antonia Brico, conductor. Joyce Barthelson, Luisa Morales Stojowski, Lee Pattison, pianists. Carnegie Hall, Jan. 18, evening:

Miss Brico joined the other three solo-ists in the Bach harpsichord concerto, played on pianos which had been altered to approximate the harpsichord tone. The symphony of the evening, Haydn's 'Clock', was full of the vivacious charm with which his music is so richly permeated. The 'Valse Triste' is seldom heard on symphonic programs these days, but the 'Spring Song' which was grouped with it was for many a complete novelty. The English contributor to the program was also represented by a brace of works. In both the spring idyll and the 'Summer Night' Delius is at his most fervent. Turning from these gossamer mood pictures, Miss Brico and her women gave a vigorous performance of Rimsky-Korsakoff's well-rouged and smartly costumed 'Spanish Caprice'. Throughout the evening, the audience was cordial, and particularly so to the four soloists.

New York Philharmonic-Symphony, corges Enesco conducting. Carnegie Hall, Georges Enesco co Jan. 20, evening:

Overture 'The Dedication of the House', Op. Symphony in B Flat, No. 5......Schubert
Suite for Orchestra......Piston
'Burial at the Cemetery of the Poor'

Dance in C, Op. 3, No. 2 (from Suite of Three Symphonic Tableaux). Michel Andrico Roumanian Rhapsody No. 1, in A, Op. 11 Enesco

Simplicity is often more eloquent than dramatic flourish, as Mr. Enesco revealed at this concert. He eschewed the vibratory at this concert. He eschewed the vibratory finger-tips, the plunges and beatific absorption which have become a part of the technique of so many modern conductors. As he conducted the sturdy Beethoven overture, his figure bent over the score, guiding the performance with massive but sensitive gestures, one could almost believe that the composer himself was there. His interpretation of the Schubert exemplosy was terpretation of the Schubert symphony was a marvel of clarity. The unobtrusive en-trance of the strings in the first movement, the continuity of phrase, the darker color-ings of wood winds, the airy lightness of the last movement, the lovely tone quality



Edward MacDowell, Whose 'Lancelot And

Was Conducted By Mr. Enesco Jan. 23

of the whole were a tribute to the artistry

of orchestra and conductor alike. Mr. Enesco conductor alike.

Mr. Enesco conducted the second half of
this program with the same care and
thoroughness which he had devoted to the
first. One noted the same rightness of
emphasis, the same refinement, and found them as felicitous in the newer scores as in the old. Walter Piston's suite has the com-pact energy of a structure in steel. Withpact energy of a structure in steel. With-out warmth, charm, or thematic distinc-tion, it nevertheless compels respect through its consistent logical drive. Strings and brass, shimmering and revolving with



Anis Fuleihan, Who Played His Piano Concerto with the National Orchestral Association on Jan. 24

metallic glitter, add to the machine-like character of the work. The Rogalski and Andrico scores were heard for the first time in America. In the 'Burial' one hears the leaden tread of the mourners, and, through the hot, quivering atmosphere of a summer day, wails of sorrow mingled with the music of a brass band. It is a deft, though not important, sketch. Andrico's full-blooded, rampant dance gave headway to the orchestra's virtuosity. But Mr. Enesco's Rhapsody was the most exciting display of the evening. He held the quiet (Continued on page 214)

"Truly astounding." "Dazzlingly played," "Stormiest applause," "Finest musicianship."

Das Echo, December 15, 1937

"Brilliant pianists."
Die Stunde, December 2, 1937

## AMSTERDAM

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"Not to be surpassed," "Great is their technical dexterity."

De Telegraaf, December 2, 1937

"Great technical knowledge and fine artistic feeling." Amsterdam Tijd, December 2, 1937

"Flashes of brilliance and color and the clear-cut rhythms were set out with clarity and precision." Daily Telegraph, December 4, 1937

"Ample proof of technical efficiency." "Achieved accord in tempo and dynamic values." "Neat fingerwork and good rhythm."

The London Times, December 6, 1937



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"Exceptional manifestation of Art," "Rare inter-

L'Osservatore Romano, November 18, 1937 Beautiful variety of touch," "Balance of sonority

truly notable." Giornale d'Italia, November 18, 1937

"Powerful as well as delicate sonority."

Lavoro Fascista, November 18, 1937

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\*Profundity of interpretation."

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November 24, 1937

"Greatest possible ensemble." La Nazione, November 24, 1937

"Virtuosi of the Pianoforte." Livorno, Il Telegrafo, November 24, 1937

## ROTTERDAM

"Elan, temperament, clever, entertaining, attrac-tive." Maasbode, December 4, 1937

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"It was one of the greatest performances of Scherchen's conducting career."

Dr. Adolf Aber, Leipzig.

"We have at the moment in Germany no conductor who injects such imagination and keen insight into the interpretation of modern music."

> Walter Schrenk, Berlin

"Scherchen is the most intensely sensitive of all the good conductors."

Dr. Kurt Singer, Berlin.



## PRESS NOTICES

"This conductor is in himself a phenomenon. His enthusiastic, almost fanatic, capacity for inspiration constantly brings out the ultimate from the orchestra and the compositions."

Carl Westermeyer, Berlin.

"Scherchen is not only a 'conductor' but a consciously responsible 'leader' in the complete sense of the word."

Dr. Ehrenreich, Frankfurt a. M.

"The concert directed by Scherchen achieved the stature of an unusual event."

> Zeitschrift für Musik, Leipzig.

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and the orchestra will present a festival of American music on June 13, 14 and 17, 1938. Dr. Scherchen, author of the well-known "Handbook of Conducting" (translated by Edward J. Dent, and published by the Oxford University Press), has organized a course in conducting which will be given in Vienna from June 1 to July 31, 1938. Fee for the course—\$200.00.

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Manager: ANDRE MERTENS, Konzerthaus, Vienna 3, Austria

## FOUR REVIVALS STAGED IN BERLIN OPERA HOUSES

State Opera Employs a Wealth of Star Singers in 'Trovatore' -Il Barbiere' at Volksoper Receives Thorough Editorial Overhauling

By GERALDINE DECOURCY

BERLIN, Jan. 28.

THE State Opera's 'Trovatore' revival, which followed Sabata's glamorous 'Otello', seemed drab and perfunctory although the proceedings boasted a stellar cast and the added merit of Bruno von Niessen's smooth and practiced stage direction. The State Opera was wise enough to realize that proximity to Sabata's out-shining beams offered no occasion for obscure members of the cast, and it therefore mobilized the singers with something like extravagance. But nevertheless, the atmosphere was listless and the singers languid and luke-warm.

Klose and Heinrich Margarete Margarete Klose and Heinrich Schlusnus, at the top of their vocal form, sang superbly, albeit unconvincingly, and the audience obstinately refused to ignite until Helge Roswaenge closed the 'De quella pira' with a sustained high C that ran into minutes. In view of the very deliberate tempo favored by Robert Herger, the college, excitatement was ert Heger, the gallery's excitement was fully comprehensible. When the tumult and shouting refused to die, Heger had capitulate to the hysterical demands of the public and repeat the episode da capo. Anny von Strosch of the State Opera in Kassel was the guest Leonore and proved to be a very agreeable encounter. Her voice, though small, is warm, flexible and full of color, and she used it with taste and intelligence throughout its wide range.

### Paris Ballet Re-instated

The settings were simple and conventional and things went their customary Trovatorian course without a great deal of effort or imagination except in the fifth scene where Niessen added a dash of operatic color by reinstating the so-called Paris ballet, which is always omitted in the German productions.

Those opera goers who cannot raise the price of a ticket at the State Opera now gather with one accord in the little Volksoper (People's Opera) where they can always be sure of finding an evening of complete artistic enjoyment, if their pleasure in music is not depen-dent on victorious names. One is continually surprised to see what this ensemble can accomplish with modest means, and the results always have the rich flavor of unlimited rehearsals, un-erring aims, unbounded enthusiasm and a high artistic standard.

The most recent event was a performance of 'Il Barbiere', staged by Hans Hartleb and conducted by a young man named Gustav König, who played this volatile music with a deftness of touch that would have put to shame many a production sponsored by enterprises of far greater pretensions. Like the recent Mozart revivals at this opera house, the work had had a thorough editorial overhauling beforehand to eliminate the accumulated deadwood of a generation or so of zealous German kapellmeisters. In the first place, Hartleb discarded the



Erich Orthmann, General Intendent of the People's Opera in Berlin

version usually given in Germany and went back to the original score as a basis of departure. Two arias were reinstated, orchestral marginalia were relentlessly expurgated, the customary German dialogue was replaced by recitative (accompanied by cembalo), and a good portion of the text re-translated to make it more comprehensible to what Hartleb calls the "new and musically uneducated public" unable to assimilate the archaic expressions of the older translation.

The performance moved with unflag-

German Opera Makes Two Welcome Additions in 'Fidelio' and 'Der Widerspenstigen Zähmung' by Goetz-Mack Harrell's Recitals Create Great Stir

ging vivacity and had that air of assurance that springs from well-directed rehearsals and an ambitious and deter-mined hand at the helm. That the singers were young and still gathering vocal experience and technique is neither here nor there in the sum-total of effect. As for young König, he seems to be endowed with more than ordinary talent. The music undoubtedly meant a very great deal to him, and he led every note of it as though there were other considerations in the conductor's life

than the end of the performance.

The German Opera made two welcome additions to its repertoire by reviving 'Fidelio' and 'Der Widerspenstigen Zähmung' of Goetz. The first was staged in honor of the visiting senators of the Culture Chamber and was beautifully mounted in sets designed by no less an artist than Emil Preetorious. The Intendant, Wilhelm Rode, in the dual rôle of Pizarro and stage director, gave the work a conventional presenta-tion and surrounded himself with the best singers in his ensemble. If the result was less than perfect from a musi-cal standpoint, the fault was not his but the tempo of modern vocal art which is not conducive to the development of

Beethoven singers.
Hans Batteux staged the delightful
(Continued on page 460)



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## LONDON TIMES: DEC. 17, 1937

Helen Teschner Tas gave a violin recital at Wigmore Hall on Wednesday when she played Brahms' Sonata in D minor and Bach's solo Sonata in A minor. A brilliant and rich tone, accurate intonation, and a fine fire in her bowing made her performance of Bach's olon, Agenner sonata an unusually pleasurable experience. In a group of modern pieces Miss Tas in-Returns from European Concerts, Apr. Dec., 1937 cluded two agreeable pieces by her excellent accompanist, Mr. Hans Gellhorn, and a version of the Berceuse from Stravinsky's L'Oiseau de Feu which, like Szymanowsky's "Notturno e Tarantella" served to display her admirable com-Conquered the Brusmand of the more abstruse sels public . . . LA points of MEUSE ... Justly earned violinenthusiastic cheers (as solotechist with Concertgebouw Ornique. chestra, Mengelberg conducting) ... HET VOLK, AMSTERDAM . . . Masculine power, virtuoso technique . . . NEUIGKEITS-WELT-BLATT, VIENNA . . . Musically as well as stylistically beyond reproach . . . PESTER LLOYD, BUDAPEST . . . A violinist of exceptional accomplishment . . . WESTERN MORNING NEWS, LONDON.

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## RECITALS AUGMENT QUAKER CITY EVENTS

Iturbi and Sister Appear— Heifetz, Maréchal and Zebranska Heard

PHILADELPHIA, Feb. 5.—José Iturbi and his sister Amparo appeared as duopianists at the fourth of the season's All Star Series Concerts in the Academy of Music on Jan. 27. A large audience enjoyed a program comprising Mozart's D Major Sonata, Schütt's 'Theme and Variations' and works by Chabrier, Schumann, and others. Mr. Iturbi's transcription of Gershwin's 'Rhapsody in Blue', played for the first time, won hearty applause.

Under Philadelphia Forum auspices Jascha Heifetz, accompanied by Emanuel Bay, delighted a capacity audience in the Academy of Music on Jan. 21. Handel's Sonata in D, Mozart's Concerto in the same key, the Bach Chaconne, Korngold's suite 'Much Ado About Nothing' and shorter numbers including the thirteenth and twentieth Caprices of Paganini made up the program.

Maurice Maréchal, 'cellist, displayed fine musicianship in a recital at Swarthmore College on Jan. 20. A Vivaldi concerto in D, a sonata by Sammartini, and a Francoeur suite were superbly played. A novelty was a concerto by Darius Milhaud composed for and dedicated to M. Maréchal. Brooks Smith was at the piano.

Mme. Elsa Zebranska, Latvian mezzosoprano, making her American debut was heard in Witherspoon Hall on Jan. 22. Fine vocal and interpretative endownents were shown in 'Pace, pace, mio Dio' from 'La Forza del Destino'; 'Una voce poco fa' from 'The Barber of Seville' and other arias, Wagner's 'Träume' and 'Schmerzen', and songs by other composers. Paul Ulanowsky was accompanist.

## Lecture Recital Pleases

An especially interesting recital devoted to "The Historical Development of French Songs" was given by Nenette-Marchand, soprano, in the Barclay on Jan. 19. The program ranged from the eleventh century to the present day. Mme. Josefin Hartman-Vollmer was a sympathetic accompanist. The same evening, Vadin Hrenoff, pianist, played Beethoven's sonato in A-flat, and works by Bach-Busoni, Chopin, Liszt, an others in Ethical Culture Auditorum. On Jan. 27 in the concert halo weight

On Jan. 27 in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy works by George Boyle, pianist and Philadelphia composer, incuding a sonata for cello and piano, played by Thomas Elmer and Mr. Boyle; a sonata for violion and piano, performed by Alvin Rudnitsky and the composer, a group of songs, sung by Mary Black, soprano, and piano solos and works for two-pianos, the latter enlisting the collaboration of Pearl Applegate Boyle, were given. Works of Paul Nordoff, with the composer taking part as pianist, were given in the Philadelphia Art Alliance on Jan. 21. Other musicians were Allison and Maria Ezerman Drake, duo-pianists; Sadah Schuhari, violinist; Diane Rodyne, soprano, and Kathleen Lippincott and Henry Harris, pianists. Listed were 'Prelude and Three Fugues' for two pianos; 'Variations on a Bavarian Theme' for piano; a Suite for violin and piano; a group of songs, and Mr. Nordoff's recently completed piano concerto.

Ana Drittel, cellist, with Arpad Sandor at the piano, pleased at a recital in Ethical Culture Auditorium on Jan.

25. Bach's suite in D Minor, a Locatelli sonata, and numbers by Beethoven, Moor, Hindemith and others were heard. 'Petits Pièces Arméniennes' by Diran Alexanian were played with the composer at the piano.

Doris Humphrey and Charles Weidman and their dance groups revealed fine choreographic expression before a large audience in the Academy of Music on Jan. 29. Notable were 'Theatre Piece' and 'Variations and Finale' from 'New Dance'. The Philadelphia Ballet headed by Catherine Littlefield pleased in Mitten Hall, Temple University on Jan. 24. Listed were: 'Classical Suite' to music of Bach; 'Parable in Blue' to music of Martin Gabowitz, young Philadelphia composer, and a group of Divertissements from 'The Sleeping Beauty' to Tchaikovsky's music. The Mary Binney Montgomery Dancers together with Harry Cykman, violinist, and Nadia Golomshtock, soprano, took part in a program in the Bellevue Stratford Ball room the same evening.

WILLIAM E. SMITH

## PHILADELPHIA HAILS 'LIED VON DER ERDE'

Ormandy Conducts Mahler Work With Kullmann and Szantho As Soloists

PHILADELPHIA, Feb. 5.—Schumann's much-discussed violin concerto with Yeludi Menuhin as soloist and Mahler's 'Das Lied von der Erde' with Enid Szantho, contralto, and Charles Kullmann, tenor, were performed at the Philadelphia Orchestra concerts during the latter fortnight of January. Eugene Ormandy conducted.

Capacity audiences were present in the Academy of Music on Jan. 21 and 22 for the concerts with Mr. Menuhin. The program comprised:

22 for the concerts with All.

The program comprised:

Variations on a Theme of Haydn...Brahms
Concerto in D Minor for violin and orchestra...Schumann
Concerto in D for violin and orchestra.

Brahms

A performance of the Brahms variations with excellent definition of orchestral detail brought great applause for Mr. Ormandy and his colleagues. Young Mr. Menuhin was heartily greeted and received ovations at the conclusion of each concerto.

clusion of each concerto.

A Mozart-Mahler program was given at the concerts of Jan. 28-29:

The gracious measures of Mozart's score found understanding in Mr. Ormandy, although his employment of all the orchestra's strings was open to question. The performance of 'Das Lied von der Erde' was among the outstanding events of the season. A keen sense of nuance and tone color and artistic perception of poetic values were disclosed. Mr. Ormandy's enterprise was acknowledged at the Saturday evening concert when Dr. Harl McDonald representing the Bruckner Society, presented him with the Mahler Medal.

The two soloists contributed signally both vocally and interpretatively—Mr. Kullmann being heard in the first, third, and fifth songs, and Miss Szantho in the second (the beautiful and touching 'The Lonely One in Autumn'), fourth, and the 'Farewell' which closes the cycle in a mood of sad resignation.

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WASH, POST

## NEW ROUSSEL AND BARTOK WORKS IN BASLE

## Local Section of International for Contemporary Music Celebrates Tenth Anniversary

Basle, Jan. 25.—The especially active Basle section of the International Society for Contemporary Music has just celebrated its tenth anniversary. For this occasion Albert Roussel and Bela Bartok had been requested months ago to compose works for the festival con-cert. The first performances of those works have just taken place.

Unfortunately the performance of the first work, the String Trio, Op. 58, by Albert Roussel, had also to take the



The Late Albert Roussel, Whose String Trio Was Played at the Festival

form of a requiem for the late French master. The trio is Roussel's last com-pleted work. In the elegiac mood which underlies the first two movements seems to bid a sad farewell to the world and art: in the final movement it returns to that superior cheerfulness which is characteristic of all of Roussel's later compositions. The work, as it was perfeetly performed by a Basle Trio, gave an estimate of the full extent of the loss which the international world of music suffered in the death of Roussel. The Swiss composer Conrad Beck, who



Bela Bartok, Whose Most Recent Work, a Sonata for Two Pianos and Percussion, Had Its Premiere

was a close friend of Roussel, brought this out convincingly in his beautiful eulogy with its delicate feeling and also paid due respect to Roussel as the indefatigable leader of the younger school whose members he always encouraged with true comradeship and delicate understanding.

The première of the most recent work by Bela Bartok, a sonata for two pianos and percussion instruments, had been awaited with eager expectation. For the especially difficult problems raised by the unusual instrumentation Bartok found most cogent solutions that presented the percussion instruments with thoroughly novel, expressive possibili-ties, and blended them with the pianos (played by the composer and his wife Ditta Bartok with breath-taking mastery) into one body of sound which in power of expression was in no way inferior to the large orchestra. The thematic structure of the three movements is inspired by Hungarian folklore; it undergoes, however, in the course of the work, which is turbulent in its feverish rhythmics, the most in-genious development and transforma-The audience, for whom this première signified a musical experience of elemental force, greeted the impressive work and its authoritative inter-preters with salvos of applause.

WILLI REICH

## **OPERA CLUB WANTS** MUSIC MONTH NAMED

## National Group to Discuss Bill In Congress Appointing February as Official Month

The February Meeting of the National Opera Club of America, Inc., was to be held on Feb. 10 at the Waldorf-Astoria when the topic of the day "To designate February as the national month for the American composer and music", was to be discussed. This topic was suggested by Senator Copeland's proposed introduction in the Senate of the United States of a bill to that effect.

The musical illustrations at the meeting were to be composed entirely of works by Americans and presented by American composers, among whom are Dr. Edgar Stillman-Kelly and Frank La Forge. Works by Cadman, Grofé and Nevin were to be sung by Princess Forge. Neioma in costume. Speakers will include Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs; Dr. Sigmund Spaeth, Mrs. H. H. A. Beach, Ernest Carter, Charles Haubiel, Arthur Nevin, Harold Morris, Oscar Thompson, Leonard Liebling and Chalmers Clifton.

Guests of honor were to be Mayor LaGuardia, Senators Copeland and Wagner of New York, and Thomas of Utah, Edwin Franko Goldman, and the presidents of the Federated Clubs of greater New York.

The founder president of the National Opera Club, Baroness Katherine von Klenner, was to read the names of the endorsers of the bill, No. S. 1443, which will be introduced by Senator Copeland and which is as follows:
"To designate the month of February in each year as the Month of American

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled: That in order to honor American composers of music, stimulate popular interest in American music, and enrich the cultural life of

the people of the United States by featuring American music in all schools, colleges, and patriotic, civic, and cultural organizations, the month of February in each year shall be designated and known as the Month of American Music.

"Sec. 2. The President is authorized and requested to issue annually a proclamation designating the month of February as the Month of American Music in the United States".

## AMERICAN HEBREW MEDAL AWARDED TO TOSCANINI

### Conductor Chosen by Inter-Faith Committee for 1937 Better Understanding Award

Arturo Toscanini, conductor of the N.B.C. Symphony and world-renowned musician, has been awarded, by a committee of fifty-nine eminent Americans of the three faiths, the 1937 American Hebrew Medal for the Promotion of Better Understanding between Christian and Jew in America. The announce-ment appears in the current issue of The American Hebrew, national Anglo-Jewish weekly. The citation upon which the judges based their choice read:
"Arturo Toscanini: Because he has

utilized the universal language of music to spread peace and harmony among both Christians and Iews: because his conducting once more of the Palestine Symphony Orchestra, composed largely of musicians in exile from Germany, is not merely a sign of protest against persecution of 'non-Aryan' musicians in the Reich but is a splendid demonstration in inter-religious amity for all Americans, regardless of creed."

At Mr. Toscanini's request, presentation of the Medal will be made privately later the month. His talence of

later this month. His telegram of acceptance indicated that he was "extremely touched" by the award, which he would "accept with pleasure" and "with sincere thanks."

NEW OPERA IN FREIBURG

## Karl Neter Composes One More Variation on Germany's "Rebirth"

FREIBURG, Feb. 1.—The local Civic Opera, a progressive institution, recently gave the first performance of 'Der Erzgraeber' by Karl Neter set to a text by W. Reiner.

The text and music were the fruit of close and careful collaboration on the part of author and composer and this fact was so evident and so satisfactory as to constitute one of the strong points of the work that in itself was just one more variation on Germany's rebirth in which chaos and moral inertia, militant faith, and a political savior were the successive steps in the dramatic de-velopments. The music was neither very old nor very new, but stuck to the mid-dle road of the trained and cautious workman. The work was delightfully staged, as is usual in Freiburg, but an important factor in its success was the lively sympathy of the public for a theme that has not yet lost the charm of the miraculous.

## Haarlem Philharmonic Society Gives Forty-seventh Annual Breakfast

The forty-seventh annual breakfast of the Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, was given on the morning of Jan. 20, at the Waldorf-Astoria. Following a reception, the invocation was pro-nounced by the Rev. Edward Souter and during the luncheon a musical program was offered by Molly Gould, soprano, and Richard Munro, baritone, both of whom have won Metropolitan Auditions.

## GEORG VON HARTEN

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Times: The performances were admirable.

Daily Sketch: There was great enthusiasm for Mr. von Harten's playing.

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EDWARD BARRY, CHICAGO TRIBUNE

Virginia Pemberton, an auburn haired Juno, was heard here last evening. Mme. Pemberton, who has appeared in opera here and elsewhere, seemed perfectly at ease. . . . A combination of graciousness and simplicity makes her a personality sweet and winning despite her commanding and stately presence. . . . . . Mme. Pemberton is one of those artists who rely more upon the value of texts and give more attention to fine phrasing than to mere volume of tone. . . . . . Her manner might be emulated by many celebrities in the realm of song. . . . . . This artistry places her in a class of lyric scpranos the like of which seems to be diminishing annually. . . . .

HERMAN DEVRIES, CHICAGO AMERICAN

## PEMBERTON PLEASES . . . SETTING PICTURESQUE . . . (HEADLINE)

Attired in a brown and gold gown befitting the stage background, Miss Pemberton appeared in a picturesque setting. . . . She can lay claim to an unusually pure mezza-voca. . . . A clear high C lies well within her range.

JANET GUNN, CHICAGO HERALD-EXAMINER

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## AMERICAN COMPOSERS ALLIANCE FORMED

## Will Aid Cultural and Economic Interests of "Serious" Musicians

The American Composers' Alliance has just been formed to promote the cultural and economic interests of all the men who write "serious music" in this country. Its immediate plan is to systematize the collection of royalties on the public performance of any copyright work, from a symphony to a twopage song. In America alone, accordto recent estimate, there are about 1,000 such composers, among them men of international reputation, many of whose works are played without adeqate, more often without any compensation at all.

To these composers of the concert field, the Alliance, with headquarters at 285 Madison Avenue, New York, will extend the same protection that ASCAP (the American Society of Composers, Authors and Publishers) gives to the popular song and dance writers, or, to mention a different group, that the Dramatists' Guild to playwrights. The Alliance was formed by a large body of composers in the New York area, who met at the Beethoven Club on Dec. 19. Aaron Copland was elected chairman of the organizing committee and, among the members enrolled that day, were Marc Blitzstein, Nicolai Berezowsky, David Moore, Otto Luening, Rob-ert McBride, Quincy Porter, Walling-ford Riegger, Roger Sessions, Lazare Saminsky, Virgil Thomson, Edgar Saminsky, Virgil Thomson, Edgar Varese, Carlos Salzedo, Goddard Lie-berson, Eli Siegmeister, Bernard Wag-Nichheim, Danie, Hanson, enaar. Since then Deems Taylor, Henry Daniel Gregory Mason, Howard Hanson, Rudolph Charles Wakefield Cadman, Abram Chasins, Bernard Rogers, Edward Burlingame Hill, Randall Thompson, Walter Piston, George Antheil, Frederick Jacobi, Werner Josten, Philip James, Vittorio Giannini, David Stanley Smith, Leo Sowerby and Arthur Shepherd have endorsed the Society.

According to a manifesto appearing in the current issue of the quarterly re-



Aaron Copland, Chairman of the New Organization

view, Modern Music:

"Though the right to a performance fee has been established by law, it still remains necessary to establish and collect minimum royalty charges. At present some composers are paid when their orchestral works are played and others are not. No composer receives royalties when his song is sung or his trio is performed. A famous singer now has the right to purchase a song at a music shop and sing it in hundreds of cities throughout the country, while the composer gets no return other than a few cents from the sale of sheet music."

Not just fee-collection, but general promotion of the performance of American works, is the objective of this Society. Public attention is to be focussed on the music of native composers, and all opera companies, symphony societies, women's clubs, schools, concert artists, are to be urged to give American music a place on their programs. A member-ship drive is now under way to enroll all composers eligible in the field.

## BALLET'S PREMIERE GIVEN IN HARTFORD

## Ballet Caravan Dances 'Filling Station' under Auspices of 'The Friends and Enemies'

HARTFORD, Feb. 5.—Positively made-in-America, 'Filling Station' was given its world premiere by the Ballet Cara-van on Jan. 6, under the auspices of the Wadsworth Atheneum and the Friends and Enemies of Modern Music, the city's avant-garde in the realm of the cul-

turally esoteric. The music was by the American Virgil Thomson, of 100 per cent American tunes gleaned from hymns, jazz, movie and radio accompaniment, and again demonstrated his naïve belief in his own deliberate fooling. The choreography was by the American Lew Christensen and calculated to the defi-American athletic dance style of the Ballet Caravan. The costumes by Paul Cadmus, American painter and etcher, were contemporary ironies.

## A Fable in Chromium and Scarlet Neon

Most American of all was the ballet itself, a fable in chromium and scarlet neon, of Mac the filling station attendant

who "fills her up", hands out the free maps and points the way to the rest rooms; of banditry and the knightserrant of the State Police; of co-ed princes and princesses, and so along. All is related in the temper of another great American invention, the cartoon strip. There is the same buffoonery alternated with the same high seriousthe same kindly-comic

criticism.

The style of the dance is that galvanic athleticism which the Ballet Caravan has grafted upon an essentially Russian technique and plan.

Lew Christensen danced the role of Mac, new style Prince Charming. Others dancing were Douglas Coudy and Eugene Loring as truck drivers, Harold Christensen as the motorist, Marjory Moore as his wife, Jane Doerhis child, Marie Jeanne as the rich girl, Fred Daniele as the rich boy, Erick Hawkins as the gangster and Todd Bolender as the state trooper.

T. H. PARKER

## Sigurd Nilssen to Sing in 'Lohengrin'

PHILADELPHIA, Feb. 5.—Sigurd Nilssen, bass-baritone, is scheduled to sing the King in 'Lohengrin' with the Civic Grand Opera Company of Philadelphia on Feb. 10

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DE MONTE CARLO

has been re-organized under distinguished international auspices

and

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opening at the

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BOOKING DIRECTION: FORTUNE GALLO, 1697 BROADWAY, NEW YORK

## MUSICAL AMERICA

Pounded 1898 by JUHIN C. FREECIND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION: John F. Majeski, President; Walter Bancs, Toursmer; Kenneth E. Cooley, Secretary.

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AUSTRIA: Dr. PAUL STEPAN. Barnerlingplaze Z., Wimmu.
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Mathoures.

MEXICO: FRANCISCO AGRA, Ave. Chapultupes 42, Monion Chy.

Subscription Rates: U. S. A. and Possessium, SS a years; Chandi \$3.50; Foreign, \$4. Single copies, twenty cents. Unsedicted manu scripts cannot be returned unless accompanied by sufficient gesting Capyright, 1938.

## Closer Ties in the Cause of Music, At Home and Abroad

HIS is the thirtieth Special Issue. In size it exceeds any of its predecessors, passing the 300-page mark for the first time. Thus in represents a milestone, not only for MUSICAL AMBRICA, Buff for music in America, as reflected accumuldly owen munic years by the Special Issue. No one who will faithfully acquaint himself with the contents of this issue can fail of conviction that America's musical line is richer, fuller, more varied, more matiem-wide than ever before.

Today there is no such thing as sectionalism in this country's music. Nor is it true that a new large cities have a monopoly, or even a predominating place in it. Each community must cut its count to fit its cloth, a homely way of saying that estimawagance in music-spending is no more sensible than estimawagance in any other phase of human endeawer. But it is characteristic of today's far-flung and highly systematized musical endeavor that extravagance has little place in the picture, primarily because it is pos-sible for communities of every size to budget their

In this respect, musical management has worked vast changes in the booking and routing of artists and ensemble attractions in recent years. It the country could be thrown back to the status of twenty on thirty years ago, the waste, the duplication, the lack of coordination between national and local factors might seem primitive, indeed. No doubt there is still progress to be made and certain fundamental prob-lems remain as to what is to be done to bring opera into the lives of multitudes that will never be content to know it by radio alone, suns action, suns spectracle, and sans the glamour of the theatre.

But what is most significant is the closer drawing of the lines between musical factors innermationally. At no time in the past has there been such healthy contact between American and foreign managers.

Disturbed political conditions of necessity have some bearing on relations, with, or between, the musical

ngencies of certain countries, but the marvel is that this influence has not been a more troublesome one. At a time when a new armaments race is quite generally assumed to be inevitable, and when a sense of strain is reflected in many of the diplomatic chancelleries of the world, the closer bond between men and women of music everywhere is altogether heartening.

The Special Issue reflects this closer bond in the increased attention given to the activities of those foreign factors that have the most in common with America's ever-expanding musical interests. This does not mean that the Special Issue is any less thoroughly identified with the home scene than hereto-fore; to the contrary, more than double the number of American cities will be found represented herein by articles about their musical plans and activities than in the Special Issue of one year ago, which in its turn set a record for size and comprehensiveness.

As has been said of it many times in the past, the Special Issue serves as a barometer of America's musical feeling, and represents a concentration and collaboration of effort extending far beyond its own staff and its many correspondents in this country and abroad. To the musicians, music patrons, club mem-bers, journalists and men and women associated with in various business and managerial capacities who by their cooperation have in some manner or degree served as an unofficial staff for this publication, Musical America expresses its gratitude and appreciation.

## Present Proposals for a Federal Bureau of Fine Arts

A T this writing, no less than six bills have been presented before Congress which are concerned with the establishing of a Federal Fine Arts Bureau in some form or another. The bill which has caused the greatest amount of discussion is one introduced in the House by Representative Coffee and in the Senate by Senator Pepper. Based on the premise that a favorable start towards the establishment of ernment-sponsored culture has been made by the Federal Art Projects which are now being maintained under WPA, it is proposed that that which has already been organized by the Art Projects be taken over by a permanent organization with certain augmentations in personnel. This bill, therefore actually calls for the employment, by the government, of many persons already employed in fields of artistic endeavor, these to receive "wages and working conditions . . . same as those established by trade unions for similar work in private industries."

Three shorter bills have been introduced at differ-

Three shorter bills have been introduced at different times by Representatives Gasque, Moser, and McGranery. In each instance, the bill calls for the establishing of "bureaus" or "divisions" which will serve to "collect statistics, data, and information ... and conduct surveys and studies relating to education in the fine arts." In none is there a call for the employment of musicians or artists, and in that respect, these three differ basically from the Coffee bill. In other words, these bills call for the government to act as inspector rather than as producer.

Representative Sirovitch has introduced a joint

Representative Sirovitch has introduced a joint resolution for the providing of an executive department to be known as "the Department of Science,
Art, and Literature under a Secretary of Science,
Art and Literature, who shall be a member of the
Cabinet." In this joint resolution there are but few

suggestions as to what shall be done by this department in a practical way.

It is clear that every one associated in one way or another with the several bills agrees that there should be some government interest in the arts, but how that interest is to manifest itself is a point upon which difference of opinion, or even a lack of opin-ion, tends to confuse the issue. Hearings set for the mear future should bring into relief the objections that are bound to arise. Some of these objections already have been stated by Olin Downes, music critic of New York Times, in an article published

on Jan. 23.

There is need for a good deal of clarification and conceivably, of revision in whatever bill is to be given the preference, before many who have a keen interest in the movement will know where they stand. The whole situation is enormously complica-ted by reason of the involvement of WPA and those who might otherwise get behind any measure which had a fine arts department as its goal will want to know much more than the general purpose of any proposed act of congress looking to that end before they go whole-heartedly on record for it.

## Personalities



Lotte Lehmann Sings and Plays for a Pampered Audience of Three—Her Canine House Pets

Amato—First citizenship papers have recently been taken out by Pasquale Amato, his wife and his son, Spartaco. They will take the public oath of allegiance at Baton Rouge, La., in April.

Martinelli-In honor of his twenty-five consecutive years as a member of the Metropolitan Opera, Giovanni Martinelli was recently guest of honor at a dinner given by the Metropolitan Opera Club.

Doe—After tripping over her Siamese cat in her apartment, and glissading down a flight of steps on her back, Doris Doe suffered another fall on the stage in 'Elektra'. She managed to make the fall look as though it were stage "business" but, once but, once off, she was unable to come on again in a later scene.

Damrosch-The gold medal for music awarded by the National Institute of Arts and Letters was bestowed recently upon Dr. Walter Damrosch. This honor, given only once every ten years, was previously won by Charles Martin Loeffler and George W. Chadwick.

Matzenauer—Instead of being annoyed at having been placed in the grandmother class by the birth of a daughter to her own daughter, Adrienne, Margarete Matzenauer glories in it. "I'm the proudest grandmother in California!" declared the former Metropolitan Opera contralto.

Lhevinne-When Josef and Rosa Lhevinne met at the Moscow Conservatory at the ages of fourteen and nine, respectively, they did not realize that they would be married ten years later. When they did marry, their friends predicted shipwreck. "They thought two temperamental pianists could not make a success of matrimony," said Mrs. Lhevinne, "but now, after forty years, I think I can say we have!"

## An Apology for a Delay

If this Special Issue of MUSICAL AMERICA is late in reaching you, an indulgence is asked because of circumstances entirely beyond the control of the pub-lishers. A city-wide strike of photo-engravers at a time when many illustrations for the issue were in work greatly complicated plans already too far advanced to be altered materially in meeting the emergency. Every possible effort was made to push the issue through, in spite of unexpected eleventh-hour difficulties. We apologize for the delay. THE EDITORS

## LIBRARY LISTS MANY NEW WORKS

## Report for Fiscal Year Totals 18,543 Items Including Exercises in Beethoven's Hand and a Wagner Letter

W ASHINGTON, D. C., Feb. 5.—The librarian of Congress, Herbert Putnam, in his annual report for the fiscal year ended June 30, 1937, new available, states that the music accessions from all sources received by the Library's Division of Music in the year totalled 18,543 (music, 14,837; music titerature, 2,121; music theory, 1,585)—practically the same as in the preceding year, when there were added to the division a total of 18,547.

The grand total of music, music literature and music theory in the division at the close of the fiscal year, according to the report, was 1,168,384. Converght deposits in the division showed an increase of 1,461, but this was counterbalanced by decreases in some of the other figures. The gifts, which in recent years have been received in increasing number, exceeded the purchases.

### 'Friends' Gift Is \$500

The annual gift of the Friends of Music to the Music Division amounted to \$500 in the year. The work by Agazzari, purchased from this fund, is listed in the section devoted to early music.

The gifts received during the fiscal year totalled 1,436. One of outstanding importance was that received from Tillie Israel, consisting of a leaf of counterpoint rules and exercises in the handwriting of Ludwig von Beethoven, an autograph letter of Cosima Wagner to Herr Pütterich, dated Jan. 26, 1870, and one of Richard Wagner to Herr Pütterich dated Jan. 9, 1876.

Pütterich dated Jan. 9, 1876.
In October, 1937, Dr. H. Blakistom Wilkins presented to the Music Division his collection of five stringed instruments. The instruments, the names of their makers and approximate date of manufacture are as follows:

A par-dessus de viole made by François le Jeune, Paris, 1760.

A quinton made by Gersin, Paris, 1749.

A viola da Gamba made by Pieter Rombouts, Amsterdam, 1700. A viola d'amore made by Ferdinando

Gagliano, 1763.
A viola d'amore made by an unknown maker in the 17th century.

Another unusual stringed instrument was presented by Rudolph H. Wurlinzer. Cincinnati, O. This is a pocheme, together with its bow and lund-rouled leather case.

## Lomax Reports on Haitian Music

Alan Lomax, the Music Division's honorary consultant and curator, in his report on the library's expedition in 1937 to Haiti to secure Haitian folk music, which he supervised, said that he "returned with 58 ten-inch and 236 twelve-inch aluminum discs on which Elizabeth Lomax and I had recorded some 1,500 Haitian songs and drum rhythms. These records, along with 350 feet of motion picture film of Haitian dances and with the notes pertaining to the songs and dances, have become part of the Archive of American Folk Song.

"For the Haitian peasant, singing and dancing are integral parts of everyday existence. He calls his voodoo gods, wheedles favors from them and dismisses them with ceremonial dramming.

## What They Read Twenty Years Ago

... MUSICAL AMERICA for February, 1918 ...

## Not Bad Even Then

(Headline) Huge Income Tax Paid by Caruso. Tenor Hands Own Chaque for \$59,000 to Collector of Internal Revenue.

1918

## Chicago Repertoire

The repertoire of the Chicago Opera Company's Second Week in New York included 'Manon'. 'Pelleas et Melisande': 'Lucia' with Galli-Curci; 'Aida' with Raisa; 'Monma Vanma' with Garden and Muratore; 'Cavalleria' and 'Pagliacci'; 'Louise' with Genevieve Vix, and 'Fanst' with Melba.

1918

## A Philharmonic Program

I usef Stransky, conducting the Philitarmonic, had Pablo Casals as solvist in Devrak's B Minor Concerts. The orchestra played Back's Brandenburg Concerto in F. Schubert's "Unfinished Sympiony: MacDowell's 'Hamlet and Opiatia and Rimsky-Korsakoff's Spanish Caprice'.

1918

## With Mary in the Company?

Luciem Muratore, leading French tenor of the Chicago Opera, is desirous of singing the leading role in 'Le Jongleur de Notre Dame' restored to its original form.

1918

## To Praise While Blaming . . .

(Duvid Bispham loquitur)

The following morning in the Sam, Mr. Henderson remarked, apropos of my concert: 'Mr. Bispham's memory played him fulse at one point, but then no one makes mistakes with such authority as Mr. Bispham!

1919



Scenes from the Metropolitan's Revival of Meyerbeer's 'Le Prophète' on Feb. 7, 1918. Top, Left, Caruso, as John of Leyden with the Three Anabaptists Impersonated by Messrs. Mardones, Schlegel and Bloch. Top, Right, Margaret Matzenauer as Fidès and Claudia Muzio as Bertha. Inset, Caruso and Muzio. Below, Caruso Singing the Battle Song in Act III

damcing and singing. To find a group of men in the field with their hoes is to discover a gay festival of music and, when a Haitian tells a folk tale, the crux of the plot is likely to be a little song learned from his grandfather.

"As one might expect in a country where communication has been and is so difficult, each little cluster of houses produces and preserves its own folk And along with the new songs that grow up with tropic luxuriance in hamlet and for every occasion worthy of a dance, the Haitian sings airs that he maintains were 17.00 brought over from Africa by his ances-The 1,500-odd tunes, therefore, that we recorded in four localities (Plaisance, Pont Beudet, Port-au-Prince and Leogane) will serve to give am inkling of the rich realism of Haitian folk music. The important types of songs represented in the collection are Voodoo, Rada, Petro, Zandor, Congo, Rara, Mardi Gras, Romance, Combite

Dr. Purnam, in his report, noted the

recent important changes in the staff of the Division of Music in the past fiscal year, including the retirement of Oliver Strunk, chief until June 30, 1937; the appointment of Harold Spivacke, present acting chief; Henry Blakiston Wilkins, honorary curator of musical instruments; Gertrude Clarke Whittall, associate honorary curator; John A. Lomax, honorary curator of the archives of American folk song.

ALFRED T. MARKS

## SEEK INSTRUMENTS FOR BLIND MUSICIANS

## National Bureau Initiates Campaign for \$50,000—Many Blind Register

To assemble an orchestra of 100 or more of New York's blind musicians for a concert tour and radio work, the National Bureau for Blind Artists has started a campaign for \$50,000. Headquarters have been set up at the Hotel Astor and Dr. A. Eugene Lupino, managing director of the bureau, announced that auditions will be given by Dr. Theodore A. Taferner, professor of music at the New York Institute for the Education of the Blind. More than 250 blind musicians are registered in the files of the bureau. Virgil Bingham, blind director, will be assisted by several prominent musicians who have offered aid.

offered aid.
Ruth Welles, mezzo-soprano, selected by the bureau as the most talented musician on its 1935 programs, will be soloist with a proposed choral group of blind singers. Eight or ten concerts annually have been sponsored in the past by the bureau. Members of the campaign committee include Joseph D. McGoldrick, comptroller-elect of New York City, who will be treasurer, Mayor LaGuardia, Dr. John Erskine, Dr. Harry Emerson Fosdick, William Hodgson, Commissioner of Public Welfare, Dr. Harold Vincent Milligan, Mrs. Henry Hadley, Mrs. Katherine B. Meigs, Mrs. Lilian Barth, I. A. Hirschmann, Miss Martha Atwood and others.

## **CONCERTS:** Elisabeth Schumann Sings-Brailowsky Opens Series

(Continued from page 180)
the two Sinding works that she achieved her best effects. All the final group was well sung and the singer's clear enunciation made the songs particularly interesting.

The technically fine and musically sensitive accompaniments of William Achilles the project project.

deserve the highest praise.

Lieder Program by Elisabeth Schumann Elisabeth Schumann, soprano; Coenraad V. Bos, accompanist. Town Hall, Jan. 23,

'Schneegloeckchen'; 'Mondnacht'; 'Staendchen'; 'Lorelei'; 'Auitraege'. Schumann
'Geheimmis'; 'Gang zum Liebchen'; 'Nachtigall'; 'Vergebliches Staendchen'. Brahms
'Komm wir wandeln'. Cornelius
'Wiegenlied'. Wagner
'O quand je dors'; 'Wieder moecht ich
Dir begegnen'. Liszt
'Heimkehr'; 'All mein Gedanken'; 'Morgen';
'Muttertaendelei'. Strauss

With the exception of Liszt's 'O quand je dors', this was an all-German program and was illustrative not only of Mme. Schumann's skill in Lieder singing but of her taste and wisdom in the selection of songs that are suited to her individual

songs that are suited to her individual gifts as a vocalist and an interpreter. Hers remains a small and an intimate style and wisely she did not undertake the more heroic or tragic Lieder in this recital, but confined her moods largely to the wistful, the tender, the naive and the playful, with results that were unfailingly artistic.

Among the most felicitous of her presentations were those of Schumann's 'Lorelei', Brahms's 'Gang zun Liebchen' and the Strauss 'Heimkehr'. Strauss, perhaps, befriends her best of all. On this occasion she was obliged to repeat his 'All mein gedanken' and the audience would have liked a repetition also of 'Morgen'. Mr. Bos played his customary exemplary accompaniments.

## Brailowsky Begins Chopin Cycle

Brailowsky Begins Chopin Cycle
Alexander Brailowsky, who is to play all the piano works of Chopin in six recitals, gave the first of the series in the Town Hall on the evening of Jan. 24. Despite a stormy evening, the hall was well filled and the audience, which included several of the most eminent pianists of today, listened to piano playing of a standard not often approached and seldom equalled.

The program began with the Polonaise, Op. 26, No. 2, with its atmospheric reminiscences of Poland's many struggles. Following were eight Mazurkas, Op. 17, No. 1; Op. 67, No. 2 (Posth) Op. 7, No.



Elisabeth Schumann

4; Op. 24, No. 4; Op. 30, No. 2; Op. 24, No. 1; Op. 68, No. 3 (Posth) and Op. 30, No. 3. There was some monotony in this No. 3. There was some monotony in this group because of the inherent similarity of the works, but Mr. Brailowsky played them all beautifully, with a crispness and rhythmic clarity that was infectious. The Fantaisie Impromptu had a feathery lightness but there were some rhythmic variations which, though sanctioned by tradition, did not really add much to the beauty of the work. The F Sharp Polonaise, Op. 44, closed this group brilliantly.

After an interval came the B Minor Sonata, in a performance of such glowing magnificence as to baffle criticism. If there were any sections finer than the rest, they

magnificence as to baffle criticism. If there were any sections finer than the rest, they were the melody in the first movement, the Largo and the entire fourth movement. The audience applauded frenetically and cheered as well.

The final group included three Nocturnes, Op. 9, No. 3; Op. 37, No. 1, and Op. 72, No. 1, (Posth); Three Waltzes, Op. 64, No. 3; Op. 70, No. 2 (Posth) and that in E Minor without opus number, among the posthumous works. The program closed with the Berceuse and the G Minor Ballade, Op. 23.

Of the three Nocturnes, the G Minor with the chorale was the most interesting although the middle section seemed a trifle fast. The Waltzes were striking rhythm-

ically and beautifully proportioned. In the Berceuse Mr. Brailowsky did some exquisite tonal painting. The G Minor Ballade was an effective and a brilliant close which brought the audience once more to its feet with cheers.



Alexander Brailowsky

The second recital, on the evening of Jan. 28, again drew a large audience and again Mr. Brailowsky offered a formidable program that at times rose to great heights.

The list began with two Nocturnes, Op. 62, No. 1, in B, and Op. 55, No. 1, in F Minor. Following were six Mazurkas, Op. 33, No. 2, in C; Op. 59, No. 1, in F Minor; Op. 6, No. 2, in C Sharp Minor; Op. 41 in C Sharp Minor; Op. 24, No. 2, in C, and Op. 50 No. 1, in G. Next came two Polonaises, Op. 40, No. 2, in C Minor, and Op. 71, No. 2, in B. The group closed with the Bolero.

Tweleve Etudes were the backbone of the program. The first of these was Op. 10, No. 7, in C. Then came Op. 10, No. 3, in E; Op. 25, No. 3, in F; Op. 25, No. 10, in B Minor; Op. 25, No. 1, in A Flat; Op. 10, No. 12, in C Minor; Op. 25, No. 2, in F Minor; Op. 10, No. 8, in F; Op. 25, No. 7, in C Sharp Minor; No. 9, in G Flat, and No. 11, in A Minor.

The concluding group included the E Major Scherzo; two Nocturnes, Op. 9, No. 1, in B Flat Minor, and Op. 48, No. 2, in F; the F Major Ballade, the A Flat Impromptu, the F Major Waltz, Op. 34, No. 3, and the Andante Spianato and Polonaise.

No. 3, and the Andane Spianato and Polonaise.

As in the first recital, the Mazurkas were the least interesting part of the program. They were played with crisp rhythm though with an occasional tendency to crowding. The Polonaises were impressive. The fourth of the Etudes, that in B Minor in double octaves was an exhibition of unbelievable speed and clarity. That in A Plat which followed, with the harp accompaniment, was a beautiful piece of tone-color. The 'Revolutionary' was vivid in its description of Warsaw captured by the Russians. The F Minor study was taken at a rapid pace that deprived it of much of its charm. This piece is marked "Presto" not "Prestissimo". The C Sharp Minor which in Chopin's lifetime was made into a supremely beautiful string quartet, gave opportunity for some exquisite melodic playing in the life head. into a supremely beautiful string quartet, gave opportunity for some exquisite melodic playing in the left hand. The G Sharp Minor, in double thirds, was another fine display of technical proficiency. The G Flat, often called 'The Butterfly' was again a trifle fast, but entirely clear. 'The Winter Wind' closing the group was very fine. The F Major Ballade was the high light of the final group, although the Andante Spianato also was a beautiful piece of tone color and legato. The A Flat Impromptu, which Du Maurier had Trilby sing, was a trifle fast.

The audience from time to time burst into tumultuous applause and brought Mr. Brailowsky out for numerous bows at the intermission and at the end of the program.

## New Friends Give Tenth Concert

New Friends of Music, Inc. Hart House Quartet. James Levey, first violin, Arn Adaskin, second violin, Milton Blackstone, viola, Boris Hambourg, 'cello. Elisabeth Schumann, soprano, Simeon Bellison, clari-net. Coenraad V. Bos, accompanist. Town Hall, Jan. 30, after noon:

Quintet for Clarinet and Strings in A

Both strength and charm emanated from (Continued on page 211)

## THEODATE JOHNSON

OPERA - CONCERT - ORATORIO - RADIO

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RETURNING TO THIS COUNTRY NEXT FALL FOR AN EXTENSIVE CONCERT TOUR



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"Challenges us by her eclectic taste—a clear and intimate knowledge of the essence of her songsthe voice is communicative with warm and distinctive brilliance." Le Peuple (Brussels)

## PHILHARMONIC-SYMPHONY LEAGUE SET UP

## Organized to Develop Interest in Symphonic Music—Allied with N. Y. Philharmonic

The Philharmonic-Symphony League, an organization designed to stimulate and develop interest in symphonic music, was launched on Feb. 2 at a luncheon attended by more than 200 persons at the Hotel St. Regis Roof.

The League is allied with the Phil-

The League is allied with the Philharic-Symphony Society of New York but under the direction of an independent committee headed by Mrs. John T. Pratt as chairman, assisted by Mrs. Bartlett Arkell, Mrs. Nicholas Biddle, Countess Colloredo-Mannsfeld, Mrs. Charles D. Draper, Mrs. Lewis Iselin, Mrs. Morris Loeb, Mrs. Walter Maynard, Mrs. Alexander McLanahan, Mrs. A. Perry Osborn, Mrs. Alva Benjamin See, Mrs. Robert H. Thayer and Mrs. Richard Whitney.

The speakers at the luncheon were introduced by Mrs. Vincent Astor, head of the auxiliary board of the Philharmonic-Symphony Society, who first presented the president of the society, Marshall Field. Mrs. Christian R. Holmes, vice-president of the auxiliary board, spoke of the background of the league and Mrs. Pratt briefly outlined its purposes.

Dr. John H. Finley then spoke on the important place symphonic music holds in the life of the city of New York. His remarks were amplified by Deems Taylor, composer and radio commentator for the Sunday afternoon concerts of the Philharmonic, who explained the far-reaching national influence of these broadcasts.

## Privileges for Members

The Philharmonic-Symphony League is open to anyone in the United States, whether a Philharmonic subscriber or not. Membership in the league will be \$10.00 a year, but members will not be asked either to sell tickets or to raise money. Among the privileges of members are the following:

One or more private special concerts each season; lectures on subjects relating to the orchestra, its repertoire and music appreciation; a private recording of an unusual orchestral work made exclusively for league members by the Philharmonic-Symphony and not to be sold to the general public; tickets for one of the regular Sunday subscription concerts in the course of each season; six monthly bulletins containing advance news of the orchestra's programs and activities; articles and pictures of musical and personal interest.

## Hopes for Television

For many years the Philharmonic-Symphony has averaged more than 100 concerts annually. For the last eight years it has also broadcast from coast to coast on Sunday afternoons to audiences estimated at 9,000,000 listeners. Eventually, with a larger hall and consequently reduced prices of tickets, the Philharmonic-Symphony concerts will be available to a greater number of music lovers. Eventually, too, through television, it is believed that the American radio public will be able to see as well as hear the orchestra.

The Philharmonic-Symphony League has been organized to meet these rapidly changing conditions. In view of the tendencies of the times the board of directors of the Philharmonic-Symphony Society feels that the orchestra must go forward through the efforts and in-

terest of the many, not as the respon-

sibility of the few.

The goal of the Philharmonic-Symphony League is 10,000 members, each of whom will come to know the joy of personal participation in the work of the Philharmonic-Symphony Society.

## GOOSSENS RESUMES CINCINNATI BATON

## Conducts Debussy-Ravel Concert —Casadesus Is Soloist on All-Brahms Program

CINCINNATI, Feb. 5.—After his midwinter vacation and two weeks of guest conducting with the Pittsburgh Symphony, Eugene Goossens resumed activities in Cincinnati on Jan. 14 and 15 with a Debussy-Ravel concert. Since the program had been planned some time before the death of Ravel, the concert was in no way intended as a commemorative event. Nor did Mr. Goossens deem it fitting to make it one by substituting the composer's greatest orchestral works in place of the characteristically representative pieces originally chosen. These were 'Alborada del Gracioso,' 'Valses Nobles et Sentimentales' and 'Bolero'.

The first half of the concert, devoted to Debussy, included 'Fêtes', 'Iberia', the 'Prélude à l'Après-midi d'un Faune' and two movements of 'La Mer'. Of the Ravel group, the waltzes enjoyed a highly sensitive and appealing performance. Incidentally, this was the first All-French program in the history of the orchestra.

From French, the program one week later went exclusively Teutonic with the presentation of the first of the four special concerts of Brahms's music. Having opened with a spirited reading of the genial 'Academic Festival Overture', Mr. Goossens and the Orchestra delivered a solidly wrought performance of the Third Symphony. The climax of the concert occurred when Robert Casadesus, making his first appearance in Cincinnati, played the mighty B-Flat Piano Concerto in a way that has not been surpassed here. During the month of January, the Symphony also gave the third in its series of People's Concerts.

## DETROIT HEARS SINGERS

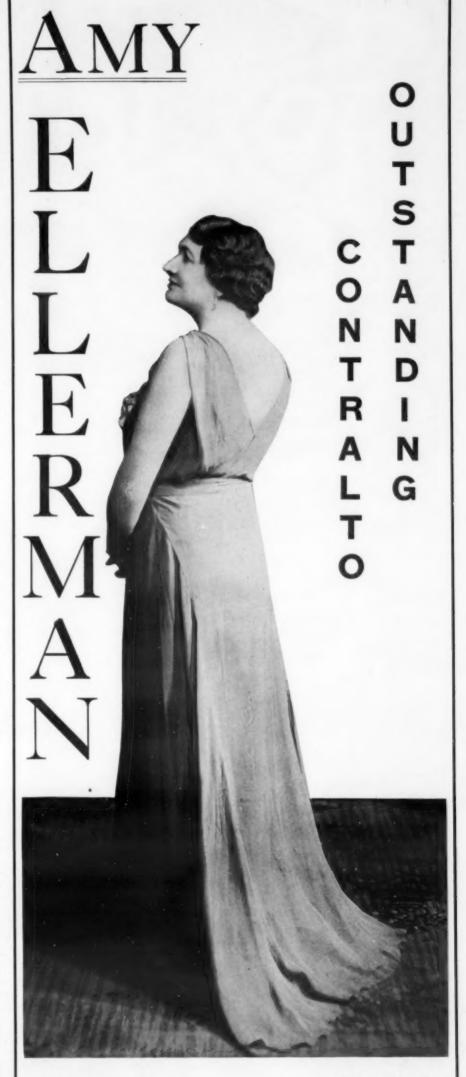
FREDERICK YEISER

## Marian Anderson and Helen Jepson Appear in Recent Recitals

Detroit, Feb. 5.—Marian Anderson, contralto, was heard in recital in Orchestra Hall on Jan. 14 before an audience which filled the auditorium. She sang in Latin, Italian, German and Finnish with ease and a clear enunciation. The accompanist was Kostl Vehanen.

The fifth in the series of Masonic Auditorium concerts, managed by Robert Hamilton, took place on Jan. 21, with Helen Jepson, soprano, captivating an audience of 5,000. Miss Jepson was equally good in the four groups of Italian, German, English and French works sung. Robert Wallenborn was the accompanist.

The Continental Ensemble composed of Victor Chenkin, character singer; Emma Runitch, balladist; Raphael concertinist, and Leo LeFleur, pianist-composer, gave a diversified exhibition at Orchestra Hall on Jan. 16 under the sponsorship of the Women's Auxiliary of the Order of B'Nai B'rith. R. C. B.



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## Solo, Pas de Deux,





La Meri in a Java Slendang (Scarf Dance). Inset, a Chrysanthemum Dance



Jacques Cartier as Louis XIV, the Grand Monarch



Ben Pinchot

Clarita Martin in Spanish Mood



Ruth Page in 'Promenade'

## Ensemble

and



Trudi Schoop's New Ballet, 'All for Love,' Seems to Involve a Little Rudimentary Education

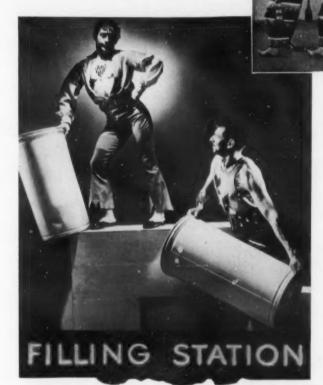


Residenz-Atelier





Richard Miriam Winslow and Her Dancers in Ravel's 'Valses Nobles et Sentimentales'



The Ballet Caravan Goes Realistic in 'Filling Station.' Inset, Two maidens in 'Yankee Clipper'



Martha Graham with Carlos Dyers's Drawing of Her Ballet, 'Frontier'



Ted Shawn as the Hacendado de California



Carola Goya, and the Click of Castanets



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## Lohengrin

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"A worthy and vivid performance . He inspired the orchestra."

Gotterdammerung

"Another climax . . . the crowning glory of our Ring cycle . . . a major achievement of his ability as a conductor."

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Carmen
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## MACMILLAN LEADS NATIONAL SYMPHONY

## **Toronto Conductor Takes Baton** In Guest Concert, Returning Kindler's Visit

WASHINGTON, D. C., Feb. 5.-Sir Ernest MacMillan, conductor of the Toronto Symphony, figured in a demonstration of international good will between the United States and Canada Jan. 23, when he appeared as guest con-ductor of the National Symphony here.

Sir Ernest's appearance in America's Capital came less than two months after the National Symphony under Dr. Hans Kindler played in Toronto's Massey Hall, home of the Toronto Symphony. Displaying firm leadership and out-standing musicianship the Canadianborn composer-conductor presented the National Symphony's patrons with an unusual program that included his own arrangement of two Bach preludes and 'On Hearing the First Cuckoo in Spring' by Delius. The conductor shared honors on the occasion with Ruth young American violinist, who was soloist in Dvorak's Concerto for Violin and Orchestra. Also on the program were Ernest Chausson's Symphony in B Flat Major and Rimsky-Korsakoff's 'Russian Easter'.

Four days previous to this concert the Vienna Choir Boys appeared in concert with the National Symphony, giving Washingtonians their first opportunity to hear this famous ensemble in a symphonic setting. A feature of the program was the choir's presentation of the seldom-heard choral work by F. X W. Mozart, younger son of the famous composer, 'Agnus Dei'. Led by Dr. composer, 'Agnus Dei'. Led by Dr. Kindler the National Symphony set out on its third tour of the season Jan. 28. The trip took the orchestra on its first visit to the South for this year. The concerts, all of which were reengagements, made after successful appearances last season, were given in ances last season, were given in: Raleigh, N. C., Jacksonville, Fla., Asheville, N. C., Winston-Salem, N. C., and Roanoke, Va.

## Philadelphia Orchestra Plays

The Philadelphia Orchestra, under Eugene Ormandy, returned to the fold of well-known classics for its concert in Constitution Hall Feb. 1. With the orchestra came Joseph Szigeti, the Hungarian violinist, who gave an eloquent and inspiring reading to Beethoven's Violin Concerto. Ormandy conducted the Orchestra also in an illuminating performance of Brahms' Symphony No. 1, and Beethoven's 'Fidelio' Overture.

To hear Yehudi Menuhin play the Schumann Violin Concerto, and other numbers of his only recital here this year, Washington music lovers taxed the seating capacity of Constitution Hall Jan. 30. Several score occupied improvised seats on the stage. Others were turned away. At her 102nd musical morning Jan. 24 Mrs. Lawrence Townsend presented Ezio Pinza, Metropolitan Opera bass, and Orlando Barera, violinist in a joint recital at the Mayflower. Wesley Howard, violinist, appeared in a recital of the Howard University concert course Jan. 25 in Andrew Kankin Memorial Chapel. Mary Howe, Dorothy Radde Emery, Flora McGill Keefer and Willa Semple, all prominent Washington musicians, participated in the program of the Friday Morning Music Club Jan. 28 in Wesley Hall. The Washington Choral Society, Louis A. Potter, director, announces it will present Bach's 'Passion According to St. Matthew' March 28 in Washington Cathedral. Mr. Potter who intends to augment his chorus to 200 singers for this performance, has already launched rehearsals.

JAY WALZ

## PERGOLESI, WAGNER PAIRED IN DETROIT

## 'Stabat Mater' and Last Act of 'Parsifal' Given Under **Baton of Ghione**

DETROIT, Feb. 5.—The eighth subscription concert in Orchestra Hall on Jan. 13, conducted by Franco Ghione, was built on religious music by Pergolesi and Wagner.
The former's 'Stabat Mater' was

iven for the first time in Detroit with Winifred Cecil, soprano, singing two solos, and Enid Szantho, contralto, singing three. The chorus of 100 mixed voices was prepared by Thaddeus Wronski, director of the Detroit Civic

After intermission came the 'Lohengrin' Prelude and the finale to the first act of 'Parsifal' conducted magnificently by Mr. Ghione.

The first pop concert on Jan. 15 at Orchestra Hall was conducted by Victor Kolar and had Eugene List, American pianist, as soloist, performing the E Flat Concerto of Franz Liszt. Young List possesses technical ability and shows much promise—he was well received by the audience. As a token of respect to the memory of Maurice Ravel, Kolar conducted the 'Pavane'. On the pro-gram was also Fibich's 'At Twilight', which was successfully played at

## DUTCH CONDUCTOR NAMED

Concertgebouw Appoints Eduard van Beinum as Mengelberg's Associate

AMSTERDAM, Jan. 29. - Eduard van Beinum, another Hollander, has been appointed a with Willem Menassociate conductor,

gelberg, of the Concertgebouw Orchestra. For many years this position has been reserved for foreign maestros, such as Pierre Monteux, Bruno Walter and the like, and there is now much rejoicing that the post is to be filled by a native of the Netherlands.



Eduard van Beinum

Mr. van Beinum has achieved a noteworthy reputation for his fine interpretations of the music of Bruckner, Debussy, Roussel and Ravel, and it was he who brought to Amsterdam Alban Berg's work for violin, piano and thir-teen wind instruments. Besides this, he has long shown himself to be in sympathy with the men of the young Dutch school: Pijper, Badings, van Lier, Landré, and others, several of whom owe a great deal of their success to his encouragement and efforts in their behalf.

Thursday night subscription concert, Weber's 'Invitation to the Dance', Weber's played with infinite grace, and Dvorak's

overture 'Carnival'.

The first recital-concert on Jan. 21 with Victor Kolar conducting, had Ruth Slenczynski, twelve-year-old pianist as soloist. The audience was a compara-R. C. B. tively large one.

## DOROTHEE MANSKI

Soprano

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## **CONCERTS:** Aitken Begins Series-Schnabel Returns

(Continued from page 206)
the music of this concert, the proud, arching strength of the opening of Mozart's D Minor Quartet and the heroic proclamation of the Allegretto, which is surely a dance of the Gods on Olympus rather than a salon formality. As for charm, Schubert's exquisite 'Schmetterling' and the Mozart Clarinet Quintet sparkle with it. The Hart House Quartet played with delicacy of tone and outline. But the dramatic passages of the Quartet and Quintet were lacking in fire and intensity, and there was a tendency towards sentimentality in the slow movements.

ments.

'Der Hirt auf dem Feisen' can scarcely exert more than a sentimental claim today, for its excessive length and naiveté make the impatience of the shepherd for his love the impatience of the shepherd for his love as naught compared to that of the listener. Nevertheless, Mme. Schumann, Mr. Bellison and Mr. Bos brought out the fragrance of its lyrical passages in a wellnigh flawless performance. Clarity of diction, plastic line and emotional sensitivity made Mme. Schumann's interpretation of this and the group of songs highly enjoymade Mme. Schumann's interpretation of this and the group of songs highly enjoyable. Mr. Bellison's nuance of tone and virtuosity made the clarinet part of the quintet sound effortless and completely natural. The leaps, the twining figurations, the hint of tragedy in the deep tones at the end of the Larghetto and the lovely close were woven with the playing of the Quartet into a rich fabric. The audience was enthusiastic.

## Webster Aitken Begins Schubert Sonata Cycle

Those who shied at the notion of a series of all the Schubert piano sonatas must have felt reassured when they heard the heroic measures of the posthumous Sonata in C Minor with which Webster Aitken opened his recital on the evening of Jan. 25 at the New School for Social Research. For here is music unjustly neglected, music packed with harmonic energy and with melodic freshness. In his own spacious way, Schubert develops his ideas into an integrated structure. The menuettos of these sonatas are far closer to the Beethoven scherzo than to the eighteenth century form.

Mr. Aitken, it was clear, has studied this music with devotion. His technique was clean, powerful and expressive of the various moods of the composer. At times his forte tone was hard and percussive, and he did not always plumb the depths of Schubert's limpid lyricism, but he established a style and avoided any tinge of sentimentality. He was at his best in the Those who shied at the notion of a series



The Hart House Quartet, Heard in a New Friends of Music Program

superb first movement of the C Minor Sonata and in the light, airy finale. The E Flat Sonata, Op. 122, lacks the impact of the later works. But when the mighty measures of the A Major Sonata, composed in 1828 and posthumously published, opened like portals upon some majestic vista, one felt again the plenary inspiration of Schu-bert's nature. The audience, which should bert's nature. The audience, which should have been larger, was cordial in its applause.

### Artur Schnabel Plays Beethoven's Diabelli Variations

Artur Schnabel, pianist. Carnegie Hall,

Very seldom in these days does one hear Very seldom in these days does one hear a recital such as this, in which every measure was a revelation of personal communion of the artist with the composer. Mr. Schnabel's playing of the Bach Toccatas was so free, so improvisational, that one felt their impulsive character anew. His enunciation of the fugue of the C Minor, his gathering up of chords and arpeggios, his boldness, tempered by moments of profound and hesitant introspection, made these works intensely dramatic, as Bach surely intended them to be. Yet there was never any superfluous emphasis or emotion.

phasis or emotion. Weber's E Minor Sonata in other hands



Webster Aitken

could be as dull as ditch-water. But with what nobility Mr. Schnabel proclaimed the opening passage, what titanic energy he put into the outbursts in the menuetto, with its swirling, feathery trio, with what miraculous simplicity he made the Andante sing, and how he made the finale gleam!

In this first half of the program he let tempos go as caprice willed. But with the Diabelli Variations of Bee-

thoven, those Promethean transformations of a simple waltz tune, Mr. Schnabel led his audience into an august realm of music. His tireless fingers of steel were guided by a mind which had completely absorbed

of masculine energy which reminds one of Michelangelo, to that exquisite Tempo di Minuetto which closes the work with the



Artur Schnabel

admonition that tenderness can win what proud defiance is only baffled by, Mr. Schnabel poured into it a wealth of musical inspiration truly overpowering. The hushed adagios, the fierce and tumultuous allegros, bespoke his mastery of the Beethoven style. At the intermission and at the close of the concert he was recalled a dozen times by a grateful audience. S.

## Busch and Serkin Give Second Recital

Again Messrs. Busch and Serkin united in an evening of Beethoven violin sonatas, with a nobility of style and depth of insight which made the concert memorable. On this occasion they played the Sonatas in F, Op. 24, in A Minor, Op. 23, in A Major, (Continued on page 216)

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## VIENNA TO HAVE AMERICAN MUSIC FESTIVAL

## Dr. Hermann Scherchen and His "Musica viva Orchestra" Plan One for Next June

VIENNA, Jan. 26.—André Mertens, the representative of C. B. S., has signed a contract with the new orchestra which Dr. Hermann Scherchen a few months ago made up of young musicians and which he has named the "Musica viva Orchestra." Dr. Scher-chen (a German university conferred the honorary doctorate upon him, under the former regime) is a native of Germany and was active for a time in Germany, particularly as conductor of the radio orchestra of Königsberg in East Prussia, the city of Kant and E. T. A. Hoff-The Königsberg broadcasting system organized its own orchestra several years ago, and Hermann Scherchen was summoned as conductor. In a short time it became so famous that it could undertake an extensive tour through Germany and Austria. Scherchen also published a music periodical, Melos, which later changed hands. Besides, this, Scherchen was frequently a guest conductor in various cities. He has appeared regularly in the small, but musically famous city of Winterthur in Switzerland, and the exemplary symphony concerts, which are among the best in Switzerland, are still conducted by him. He has written an excellent manual on conducting, which created something of a sensation a few years ago, when it first came out. He has often arranged conductors' courses in various cities (Strassburg, Brussels, Budapest) with amazing results. Re-cently also he founded another music publishing house, which has published so far two numbers of a new music periodical, Musica viva, which is written in several languages.

Scherchen has a special liking for ienna. Time and again he has appeared like a meteor to give concerts with hastily assembled orchestras, at which seldom-heard works from the older as well as the most modern literature were played with admirable success. Last summer, with the generous support of several Swiss lovers of the arts, he set about founding a permanent Musica viva Orchestra in Vienna. This orchestra was assembled in September and soon thereafter it began to give concerts. Scherchen made great plans; for example, a cycle of all of Mahler's symphonies which, indeed, he has be-gun; and another of so-called manu-script-concerts, at which works are to be performed which have not vet been printed or are otherwise unknown. orchestra also undertook a tour of Italy under Scherchen, which was exceptionally successful.

## Ravel Memorial

Scherchen's latest enterprise was a Viennese concert in commemoration of Ravel. The program brought together the suites for orchestra, 'Daphnis et Cloe' and 'Ma mère l'Oye,' the concerto for piano (played by Franz Joseph Hirt), the piano concerto for the left hand alone (Paul Wittgenstein), and three songs, 'Don Quichotte à Dulcinée', Ravel's last completed composition. The concert ended with the 'Bolero'. It was a success for the conductor as well as for the orchestra.

Immediately thereafter the agreement between Dr. Scherchen and the orchestra on the one hand and Mr. Mertens was concluded. The orchestra intends



Hermann Scherchen

now to turn its attention to American music and is planning an American music festival of three evenings in Vienna, June 13, 14, and 17. Dr. Scherchen again will give a course for conductors in June, this time in Vienna, to which young American conductors are especially to be invited.

And so Vienna is assured of a third orchestra (alongside of the Philharmonic and the Symphony), which will most certainly soon set out on further extensive tours.

Dr. PAUL STEFAN

### Federation Sponsors Washington Broadcast.

Washington, D. C., Feb. 5.—The National Federation of Music Clubs will join in tribute to the memory of George Washington upon the eve of the 206th anniversary of his birth, when, on Feb. 21, the District of Columbia Federation of Music Clubs sponsors a full hour of symphonic music, played by the Rochester Civic Orchestra, under the direction of Guy F. Harrison, to be broadcast from 3:00 to 4:00 P.M. over WJZ and the NBC Blue Network. The program will be made up entirely of compositions

by members of the Washington Composers' Club, a Federated organization. An 'American Symphony' by R. Deane Shure, organist and musical director of the Mt. Vernon Methodist Episcopal Church, and two symphonic poems, 'The Withering Year' by Edward C. Potter and 'The Bowery' by LaSalle Spier, Washington pianist and teacher, will be played.

## BERLIN OPERA DENIES NAMING KNAPPERTSBUSCH

### Bavaria's Former General Music Director Not Likely To Find German Post in Near Future

BERLIN, Feb. 2.-Reports have recently appeared in various American, English and French newspapers regarding the impending appointment of Hans Knappertsbusch, former General Music Director of the Bavarian State Theatres, to the staff of the State Opera, Berlin. These reports are entirely without foundation in fact and are categorically denied by the State Opera which says that at no time and in no way, either directly or indirectly, has Mr. Knappertsbusch been approached by the State Opera regarding an engagement, temporary or permanent. And furthermore, the authorities of the State Opera are not considering such a step in the immediate future.

There have been projects in some quarters for billeting Knappertsbusch on the State Opera in Dresden, if Karl Böhm could be persuaded to transfer his activities to Berlin. Böhm is disinclined to do this for obvious artistic reasons. It is therefore hardly likely that Knappertsbusch will find a German post worthy of his ambition and experience in the very near future, at least.

G. DEC.

## Janácek Festival to Be Held in Prague

Prague, Dec. 6.—The city of Prague has issued plans for an annual music festival to be held in Prague every autumn. The first is to take place next September. It will be a six days festival devoted exclusively to Leos Janáček. The programme will contain his chief dramatic works, symphonies and chamber music. The best Czech artists will sing, play and conduct. H. H. S.

## PLAY BENEFITS EMERGENCY FUND

## 'A Night in the Palace of Prince Esterhazy' Assembles Many For Musicians' Aid

Hundreds of musicians and others attended the dinner and musical play, 'A Night in the Palace of Prince Esterhazy', by Gretchen Damrosch Finletter, presented by prominent figures in the musical and special worlds at the instigation of Mrs. Vincent Astor, for the benefit of the Musicians' Emergency Fund, in the Waldorf-Astoria on Jan. 23. Elaborate costumes, the result of many weeks of research and preparation, made the affair colorful. The Musical Art Quartet was heard as the Esterhazy Orchestra, of which Haydn was conductor and Dr. Walter Damrosch took the role of the composer.

Also in the composer.

Also in the cast were Deems Taylor, Grace Moore, Lawrence Tibbett, Charles Kullmann, Felix Salmond, Lucrezia Bori, Georges Barrère, Charles Hackett and many others. Leopold Sachse was stage director and Giacomo Spadoni prompter.

Strolling musicians made the round of the tables in the course of the dinner and between courses Miss Bori auctioned off songs for the benefit of the fund. The plot of the play is concerned with the efforts of Prince Esterhazy's major-domo to oust Hans, Haydn's assistant conductor, and the orchestra from the prince's service.

## MacDowell Contest Winners Chosen

Final auditions for the sixth annual Young Artists Contest sponsored by the MacDowell Club, resulted in the selection of the following for recital: Marvel Biddle, soprano, and Milton Kaye, pianist, both of New York; Ben Jones, pianist, Jacksonville, Fla., and Jean Spitzer, violinist, of Brooklyn, N. Y. The artists were chosen from fifty-eight candidates and the jury for the final auditions included Jeanette Vreeland, Walter Golde and Harry Spier, voice; Katherine Bacon, Sigismond Stojowski and Hans Barth, piano; Hugo Kortschak, Emmeran Stoeber and Paul Stassevitch, violin.

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N. Y. Herald Tribune, Nov. 20, 1937

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## HAVANA ORCHESTRA BEGINS A NEW YEAR

## Amadeo Roldán Conducts Philharmonic with Echaniz Soloist in Two Works

HAVANA, Feb. 1.—The new year began with an exceptionally fine con-cert given by the Havana Philharmonic under the leadership of Amadeo Roldan and featuring as soloist our brilliant young pianist José Echániz.

It was a gala concert with a welcome to the Cuban pianist, who has been absent from his country for over two years. His contribution to the program was a first local reading of Shostako-vitch's Concerto Op. 35, for piano and orchestra, and the Liszt Concerto No. 2 in A. Mr. Echániz was well rewarded for his artistry, and he was obliged to give three encores, playing works by Schubert, Beethoven and Falla.

The concert opened with the Bach



José Echániz, Pianist, Who Played with the Havana Philharmonic

Cantata 140, arranged by Roldán and ended with the conductor's 'Milagro de Anaquillé'. The concert was given at the Auditorium on Jan. 9.

## Olga Fischermann in Recital

Olga Fischermann, young mezzo-soprano, who gave her first song recital recently at the Principal de la Comedia with extraordinary success, has appeared at the Encanto during the past week, conquering the public with her interpretations of folklore of Russia, Italy, Spain, England, Mexico, Cuba, Venezuela, etc. Miss Fischermann has a pleasant voice which she uses with taste. For her recitals she wears typical costumes. Her father, Jascha Fischermann, accompanied her at the piano.

Barrios Mangoré, an artist of the guitar coming from Paraguay, gave a recital at the Lyceum on Jan. 8. He played works by Handel, Bach, Haydn prayed works by Handel, Bach, Haydn and Mendelssohn, arranged for the guitar and also a Prelude and Sonatina by Torroba and his own 'La Catedral', 'Danza Paraguaya', 'Contemplación and 'Danza Guarani'. He was warmly wel-

The Don Cossacks, conducted by Jaroff, offered two interesting concerts on Dec. 13 and 14 for the members of the Pro Arte Musical Society. The public was enthusiastic over the programs given by these excellent singers.

## Three First Performances

The Sociedad de la Orquesta 'da Camera', offered its monthly concert at the Lyceum on Saturday, Jan. 15 before a large audience. There were three first

performances: Bach's Preludes and Fugues, Nos., 8 and 9, from 'The Art of the Fugue', for strings only. Mo-zart's 'Les Petits Riens' and Jose Arde-vol's 'I Sonata a traes'. Besides these works, Stravinsky's Suites, Nos. 1 and

2, were played. José Ardevol conducted.
On Sunday Jan. 16, the regular monthly concert of the Havana Symphony conducted by Gonzalo Roig was given at the Auditorium. The program included the Second Symphony of Glazunoff, Sibelius's Tone-Poem 'Finland' and the Russian Suite, Op. 81, for Strings by Kuerst, the violin solo Traumerei' being played by Virgilio Diago. As soloist at this concert Georges Sinanian, a young violinist, was introduced to Havana audiences. He gave a plausible performance of the Mendelssonn Concerngenerous in its applause.

Nena Benitez Mendelssohn Concerto, the public being

## BALLET WITNESSED IN SAN FRANCISCO

## Symphony and De Basil Dancers Co-operate Under Art Commission's Auspices

SAN FRANCISCO, Feb. 5.—Col. Basil's Ballet Russe opened its third annual season as co-star with the San Francisco Symphony under the city's Art Commission's auspices on Jan. 27, with its usual repertoire and usual standard of performance.

The opening program presented 'Swan Lake' (with none but Irina Baronova even suggesting swan-like grace), Berlioz's 'Symphonie Fantastique' and the ever-present and ever-

entertaining 'Le Beau Danube'.
Pierre Monteux conducted the Berlioz work, Antal Dorati the other two. Massine's choregraphy and performance in the Berlioz also the work of Miss Baronova and the entire ensemble, were duly appreciated by what appeared to be a capacity audience. The 'Danube' brought recognition to others, to Alex-Danilova, Tatiana Riabouchinska, Olga Morosova and Yurek Shabelevsky, as well as new honors to Massine, for excellent individual performances.

Bampton Sings Beethoven Cycle

The Jan. 21-22 concerts by the San Francisco Symphony introduced Rose Bampton as soprano and what had been erroneously heralded as a "newly discovered, previously unknown" Beethov-en song cycle, 'Primo Amore'. No one has any desire to rob Miss Bampton of the glory of introducing that vocal work San Francisco concert audience, but civic pride demanded that it be known that 'Primo Amore' had been on the shelves of the San Francisco public library for a long time prior to its "discovery" in Amsterdam last year by Miss Bampton! However, it proved a welcome novelty and a refreshing experi-ence when compared to the usual operatic arias with which singers regale audiences when appearing as symphony soloists. Miss Bampton also gave the 'Cieli Azzurri' from 'Aīda' and 'Ernani Involami' from 'Ernani', in a manner typically operatic.

The concert was under associate con-

ductor Willem Van den Burg, who achieved a very good performance of Corelli's Concerto for Christmas Night, and Sibelius's First Symphony, plus Brahms's 'Academic Festival' Overture.

MARJORY M. FISHER

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N. Y. Evening Journal:

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"Excellent technique and careful interpretations. The doors of the concert halls will be flung wide to this young musician."

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The evening of February 8th she had the honor of playing for President and Mrs. Roosevelt in a musicale at the White House.

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113 West 57th Street, New York City

Miss Bannerman uses the Lyon and Healy Harp exclusively.

## ORCHESTRAL CONCERTS

(Continued from page 194) episodes in restraint, drawing upon the full resources of the orchestral palette for the development. If this music is gaudy, it is also gorgeous. A storm of cheers and applause rewarded composer and orchestra for a brilliant and versatile evening. S.

## MacDowell, Enesco and Berlioz Works on Philharmonic Program

The New York Philharmonic-Symphony, Georges Enesco conductor. Carnegie Hall, Jan. 23, afternoon:

Suite for Orchestra, Op. 25....MacDowell
Suite for Orchestra, Op. 9....Enesco
'Fantastic' Symphony Berlioz

Two unfamiliar works and one familiar constituted the Philharmonic's Sunday afternoon program which was superbly conducted by Mr. Enesco, musician. It would be superfluous to say "serious" musician, so evident his artistry and self-

effacement.
The MacDowell tone-poem impressed The MacDowell tone-poem impressed by the ease of its writing and depth of its thought, though influences of Wagner were definitely apparent. Yet this is not surprising when it is considered that the work was composed in Wiesbaden in 1886 when MacDowell was only twenty-four. It has power to stir the heart, as well as satisfy the mind by its technical musicianship, and it recreates. Tennyson's Arthurian largend

the mind by its technical musicianship, and it re-creates Tennyson's Arthurian legend successfully, which is all that the composer could have wished for his work.

Mr. Enesco's orchestral Suite revealed another side of his three-faceted genius, and in a striking light, for his music is as genuine, absorbing and sincere as the man himself. The Prelude in unison, for the strings and kettledrum, has a vital line, rather sombre in color, and leading without pause into the Menuet lent, the most ingratiating movement of the Suite. This is lovely and, it is not too much to say, moving music, touched with a melancholy which endears rather than depresses. An



Beal Hober, Soprano Soloist with the Philharonic-Symphony

Intermède links it with the Finale, Vif, scored for fuller orchestra than any of the foregoing movements, and rich with heady rhythm. Mr. Enesco shyly took four curtain calls, applauded by the orchestra as well as the audience.

Though Berlioz's 'Fantastic' Symphony seems in part naïve today, the Frenchman's conception of horror and gruesomeness not being wholly the same as ours the mobility.

conception of horror and gruesomeness not being wholly the same as ours, the mobility and great curve of his writing for orches-tra cannot be gainsaid. And if the atmos-phere of his 'Scène aux Champs', that study of a sullen Campagna, has been ap-proached or even equalled, it has never been bettered. Mr. Enesco was con-

tent to let Berlioz speak out of the passion and ardor of his twenty-fourth year of ex-perience in a world not made for musicians and artists, and the result was over-

### Fuleihan Concerto Played by National Orchestral Association

National Orchestral Association, The National Orchestral Association, Leon Barzin conductor. Assisting artists: Anis Fuleihan, pianist; William Hain, tenor. Carnegie Hall, Jan. 24, evening: Overture to "The Secret of Suzanne" Wolf-Ferrari Concerto for Piano and Strings.....Fuleihan

Overture to "The Secret of Suzanne"

Wolf-Ferrari
Concerto for Piano and Strings.....Fuleihan
(First Performance in New York)
Heimliche Aufforderung"......Strauss
'Le Reve' (from 'Manon').....Massenet
'The Lord's Prayer'.......Malotte
Mr. Hain
Symphony No. 3 in F. Op. 90......Brahms
The work of greatest news interest upon
the National Orchestra's program was the
Concerto by Mr. Fuleihan; the composer
was at the piano for this performance, the
first to be heard in New York. His craft
in writing for the combination of piano and
strings was immediately apparent, and rein writing for the combination of piano and strings was immediately apparent, and remained so throughout the work. One of its most commendable aspects was the amount and variety of color Mr. Fuleihan managed to impart to it, something of an accomplishment when the restrictions of the medium for which he composed are considered. The musical themes are well worked out, but are not, themselves, startlingly original or arresting. The interest generally centred in the technical aspects of the music, its statement and development, and not in inspirational melodies or broad themes, for the concerto is a delicate pastel influenced not a little is a delicate pastel influenced not a little by Chopin and Debussy, but without their feeling for structure, and therefore, in sum,

tenuous.

Mr. Hahn sang the Strauss song, 'Le Rève' and Malotte's moving setting of 'The Lord's Prayer' with artistry. His production was excellent, and a fine intelligence informed each phrase he sang. He was recalled for four bows.

The performance of the Brahms Third,

no light task for Mr. Barzin's players, was commendable and with the exception of a slip by the French horn in the third movement, was tonally excellent and notable for the fine fervor with which the ensemble entered upon its task. The audience was a large and particularly appreciative gathering.

## Stravinsky 'Card Game' Suite Presented by Ormandy

Philadelphia Orchestra; Eugene Ormandy, conductor. Soloist, William Kincaid, flautist. Carnegie Hall, Jan. 25, eve-

Suite No. 2 in B Minor for flute and strings Bach

Symphony No. 5 in E Flat. Sibelius 
"The Afternoon of a Faun". Debussy 
Suite from 'Jeu de Cartes'. Stravinsky 
Interlude and Dance from 'La Vida 
Breve'. deFalla

was at its most sumptuous, though exceptions in plenty could be taken to wayward tempi and other very personal details of Mr. Ormandy's readings.

William Kincaid, the solo flute player of the ensemble, not only covered himself with glory in an otherwise capricious projection of Bach's B Minor suite for strings and flute, but contributed playing of haunt(Continued on page 266)

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## Plans Additional New York Recital were Helen Scheirer, soprano, and Clayton Knope, tenor. The chorus sang with good diction and tone.



Josef Hofmann at the Piano

Carnegie Hall was sold out four months in advance and twelve days after Josef Hofmann's recital was announced for April 9. Because of the unprecedented demand for tickets, Dr. Hofmann will repeat the program of April 9 on the following day in another recital. These will be his final appearances in America before going abroad for his English Golden Jubilee concert in London on April 26, following which he will play in various parts of Europe.

Dr. Hofmann recently concluded his vacation at Del Mar, Cal., and was scheduled to reopen his concert tour as soloist with the Los Angeles Philharmonic, Dr. Otto Klemperer conducting, on Feb. 4 and 5. A week later he will be heard in three appearances in San Francisco and Berkeley with the San Francisco Symphony under Pierre Monteux. He will then go to Seattle to play with the Seattle Symphony under Basil Cameron.

## ROCHESTER HEARS UNUSUAL PROGRAM

## Harrison Conducts Philharmonic In English and Italian **Local Premieres**

ROCHESTER, Feb. 5.—The Rochester Philharmonic, Guy Fraser Harrison, conducting, was heard on Jan. 27 in the fifth evening concert of the season at the Eastman Theatre, assisted by the Rochester Civic Chorus, with Harry Watts, piano soloist, and Doris Davison, Watts, piano soloist, and Polisis Soprano, singing incidental solos. The soprano, singing incidental solos. The Handel's 'Royal program comprised Handel's 'Royal Water Music', arranged by Sir Hamilton Harty; Mozart's Symphony in E Flat; Tchaikovsky's 'Romeo and Juliet' Overture; 'The Rio Grande' for chorus, orchestra and piano, by Constant Lambert, a first Rochester performance; a symphonic poem for orchestra, 'Sardegna', by Ennio Porrino, a first American performance, and Johann Strauss's 'Emperor' Waltz.

'The Rio Grande' is a poem by Sacheverell Sitwell, most interestingly set to music by the young English composer. Mr. Watts played the difficult piano score brilliantly. The chorus part, not quite so effective, was very well handled by the Civic Chorus, and the orchestral part well played. The large audience liked it and gave Mr. Harrison and all the participants a very warm

greeting. Ennio Porrino is a contemporary Italian composer, and his music is lovely in this picture of the island of Sardinia. Mr. Harrison, throughout the program, got excellent results with the orchestra, the 'Romeo and Juliet' music being especially worthy of men-

The Philharmonic, José Iturbi conducting, dedicated its program on Jan. 20 in the Eastman Theatre to the memory of Maurice Ravel. It comprised Tchaikovsky's Sixth (Pathetic) Symphony and Ravel's 'Le Tombeau de Couperin' Suite, 'Pavane' (Pour une Infante défunte) and 'Bolero'. Mr. Iturbi achieved unusually fine effects in both the symphony and the Ravel music, and the orchestra seemed profoundly 'keyed up" and sensitive in its tribute to a great composer. The audience was large and markedly cordial.

The first of a series of broadcasts of old music by the Eastman School Symphony, Dr. Howard Hanson conducting, took place on Jan. 20 over a nation-wide hook-up. The music presented was the second suite of Georg Philipp Telemann for strings and organ, and Purcell's suite from 'Dioclesian' ar-ranged by Dr. Hanson. Hundreds of letters of commendation have been received from people all over the country in response to this concert. The concert presented on Jan. 16 at the Eastman Theatre by the Rochester Civic Orchestra, Paul White conducting, included the Kodak Choral Society, Victor Wagner conductor. The soloists

The Community Choir of Rochester, Edward C. May, founder and director, gave its second annual concert on Jan. 17 at the Masonic Auditorium before a large and cordial audience. The choral singing was interspersed with organ solos played by Catherine Crozier, and dance solos done by Olive McCue. The singers were accompanied by Marguerite Beckwith at the piano, supported by a small group of strings. The singby a small group of strings. The sing-ers are all amateurs. Mr. May got ex-cellent results with them including good pitch, enunciation and precision tack. The program was well chosen with encores added at the end. A capacity audience greeted Trudi Schoop and her Dancing Comedians at the Eastman Theatre on Jan. 21, where 'All Love' won laughter, keen interest and enthusiastic applause. Lothar Perl and Max Fickel at the two pianos presented Mr. Perl's music in fluent and perfect ensemble. MARY ERTZ WILL

## ST. LOUIS SYMPHONY STIRS INDIANAPOLIS

## Golschmann Gives Three Encores -Lotte Lehmann Is Soloist With Local Orchestra

Indianapolis, Ind., Feb. 5.—The St. Louis Symphony, Vladimir Golschmann, conductor, drew a capacity house at English's on Jan. 19. The program of Beethoven's Overture 'Coriolanus', Tchaikovsky's Symphony No. 6 in B Minor, Strauss's Tone Poem 'Don Jana', and Weinberger's Polley, and Juan' and Weinberger's Polka and Fugue from 'Schwanda, the Bag-Piper' made a great appeal to the auditors whose enthusiasm ran high. The orchestra played with plastic beauty, firmness and precision throughout. Only after responding with three extras, Bach's Air for the G String, the Wed-ding Music from 'Le Coq d'or' by Rim-sky-Korsakoff and Wagner's Prelude to the Third Act from 'Lohengrin' were director and orchestra permitted to leave the stage.

Lotte Lehmann, soprano, was the soloist of the fifth pair of concerts of the Indianapolis Symphony, Fabien Sevitsky, conductor, at the Murat theatre, Jan. 21 and 22. This was Madame Lehmann's first appearance with orchestra here. The magnificent 'Love Death' from Wagner's 'Tristan and Isolde' as sung by Madame Lehmann with the orchestral accompaniment admirably led by Mr. Sevitzky, was an achievement long to be remembered. Her other oflong to be remembered. Her other of-fering was Katharine's aria from Her-man Goetz's 'The Taming of the Shrew'. The Symphony No. 1 in G Minor by Kalinnikoff, Stravinsky's 'L'Oiseau de Feu' and a premiere here, Bernard Rogers's 'Soliloquy for Flute and String Orchestra', with James Hos-mer playing the solo flute very well, completed the program. The orchestra was a credit to the musicianship of Mr. Sevitzky.

PAULINE SCHELLSCHMIDT

## Zürich to Have Premiere of Hindemith Opera 'Mathis der Maler'

BASLE, Jan. 30.-Karl Schmidt-Bloss, the manager of the Municipal Theatre in Zürich, has just announced that the première of Paul Hindemith's opera 'Mathis der Maler' ('Mathis, the Pain-ter') will take place in Zürich on May 28, as a part of this year's opera

## Mary Hopple

Contralto



## WINS ACCLAIM OF PRESS

## OPERA

## ROBIN HOOD

"The fresh voice and bright personality of Mary Hopple gave new piquancy to this opera production. She makes a charming Alan-a-Dale. In 'O Promise Me' she rose to special distinction, after having given a pleasing impression from the moment of her first appearance. Her rich contralto voice has broad range and delightful quality."—St. Louis Star Times.

## MIKADO

"Miss Hopple more than lived up to her previous appearance. She was applauded especially for her second act recitative and song. After all the vocal misfits who have sung contraito roles in recent years, her voice, rieh and full, is most welcome."—St. Louis Post Dispatch.

## MUSIC IN THE AIR

"Outstanding for her voice was the con-ralto, Mary Hopple, who contributed re-narkably toward making the scene in the nusic publisher's office the hit that it vas."—St. Louis Star Times.

## CARMEN

"Miss Hopple proved a fascinating Car-men. With her vivacious manner and flashing eyes, she made a fascinating little figure. But it was her perfect poise and ease and her rich, smooth-flowing contralto voice which will make her long remem-bered and her return urgently sought."— The Chattanooga Times.

## CONCERT

"Miss Hopple's singing was not only a work of art, but an exposition of vocal accomplishment that rust be envied by all singers and emulated by all who aspire to be singers."—Richmond News Leader.

## ORATORIO

"Miss Hopple's singing of 'Esurientes polevit' (Bach Magnificat) brought forth nely textured tones and an excellent mmand of style."—Newark Evening

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## CONCERTS: Pons in Recital-Vronsky and Babin Perform

(Continued from page 211)

(Continued from page 211)
Op. 30, No. 1 and in G, Op. 30, No. 3, each strongly individual in character. And what superb music these sonatas are, when they are played with the consummate simplicity and mastery which made this concert such a rare experience. As one felt the exaltation, the poetry, the far-flung imagination which Beethoven could embody in the merest outline of melody and harmony, one groaned in spirit that so much of life is wasted in listening to superficialities. ficialities.

Playing from memory, and obviously after long and exhaustive mutual study of the music, Messrs. Busch and Serkin set a lofty standard. With spontaneity, from the slightest wisps of tone to the almost savage outbursts of some passages, they completely effaced themselves, leaving their hearers free to explore Beethoven's music as it really is. Tempi, dynamics, phrasing had free to explore Beethoven's music as it really is. Tempi, dynamics, phrasing had the ring of inevitability. Mr. Busch was able to freight every strand of melody with significance; his incisive brilliance of attack was superb. And Mr. Serkin rescuel the exquesite piano music which Beethoven poured into these works from the lowly estate of accompaniment to which it has so often been degraded, restoring it to an inoften been degraded, restoring it to an integral constituent. His lightness of touch, rhythmic lift, and clarity in the intricate accompanying figures were a delight in themselves. Nothing was more exciting than their playing of the G Major Sonata, ending with a whirlwind vivace which brought the audience to its feet with

## Szantho and Serkin Appear at Concert of New Friends of Music

New Friends of Music, Inc. Enid Szantho, contralto; Rudolf Serkin, pianist; William Primrose, viola; Bruno Labate, oboe; Simeon Bellison, clarinet; Benjamin



Lily Pons as Lucia

Kohon, bassoon; David Rattner, French horn; Paul Ulanowsky, accompanist for Mme. Szantho. Town Hall, Jan. 23, after-

With two of Mozart's most treasurable and rarely played chamber-music works serving as a bejewelled setting and such a gem for that setting as Schumann's 'Poet's Love' cycle, given in its entirety of sixteen songs, this program of the New Friends of Music proved to be of such re-

markable interest and worth that the or-

ganization can scarcely hope to surpass it.

The large audience of serious music lovers found the opportunity to hear the complete Schumann cycle as interpreted by a singer of such sterling artistry as Mme. Szantho an occasion for great joy, and, although tradition and the nature of the texts have assigned these songs usually to a man, so compelling was the interpretative insight with which the Hungarian contralto sang them that the listeners became too absorbed in the music itself to cavil about this point. Mme. Szantho colored her opulent and powerful voice with extraordinary skill in adjusting it to the characteristic mood of each song. Some of the more wistful ones demanded perhaps a shade lighter texture of tone, but in such instances the sensitiveness of feeling with which the poignant reflectiveness of the texts was conveyed more than compensated for too generous tonal dimensions. 'Am leuchtenden Sommermorgen' was an example of exceptionally smooth singing, while the songs in more aggressive vein, such as 'Ich sang them that the listeners became too absongs in more aggressive vein, such as 'Ich grolle nicht', were given with thrilling dra-matic power and tonal richness. A prolonged demonstration rewarded the singer at the close of the cycle, which had been sung without interruption. Mr. Ulanowsky played the accompaniments with taste and discretion in general, though he did not always supply the singer with the substan-tial background that her voice demanded.

Mr. Serkin's technical and musical equip-ment seemed to adjust itself with special felicity to the music of the Mozart works and in both the trio and the quintet the propulsive spirit of his finely developed sense of ensemble values was at the helm. sense of ensemble values was at the helm. The result was that under his hands and with the cooperation of the other instrumentalists concerned, the faster movements bubbled along with true Mozartean spontaneity, while the slower movements were invested with ingratiating sentiment and suavity of style. The trio was especially well played, and nothing in either work was lovelier than its opening Andante. In the quintet there were a few blemishes of intonation and the balance of tone was not intonation and the balance of tone was not always as perfectly moulded as could have been desired, but the audience was in no mood to be disturbed by minor flaws. There was enthusiastic applause for all the per-formers

## Song Recital by Lily Pons

Lily Pons, soprano; Frank LaForge, ac-companist. Assisted by Frances Blaisdell, flautist, and members of The Renaissance Quintet. Town Hall, Jan. 26, evening.

It was in her French songs that Miss Pons, who began at something less than her best and improved steadily thereafter, Pons, who began at something less than her best and improved steadily thereafter, was most thoroughly the interpreter as well as the vocalist. Though she took Debussy's 'Green' rather too briskly for its mood, she brought a lilt of utterance to 'Mandoline' that was altogether refreshing. Faure's 'Les Roses d'Ispahan' and Chausson's 'Les Papillons' were delicately colored and of sensitive appeal. But the choicest of these bibelots was an air from Ravel's 'L'Enfant et les Sortileges', through which shone a starry, trancelike beauty. The coloratura which audiences habitually demand of a singer of Miss Pons's genre found its best release in the 'Mignon' air, where the call is chiefly for staccato. It was similarly employed in Mr. LaForge's 'Pastorale' and the well-worn 'Pretty Mocking-Bird' of Bishop, as well as in several of the extras. Miss Blaisdell was



Vitya Vronsky and Victor Babin

the complementary and competitive flautist of the Bishop ditty.

With Miss Blaisdell again participating and with Mr. LaForge transferring his persuasive touch from the piano keyboard to that of the harpsichord, the group of ancient instruments was brought into play ancient instruments was brought into play in a "first-time" performance of 'Menuet Variee', an adaptation by LaForge of an eighteenth century French air, with additional variations and a cadenza of his own. In the accompanying ensemble were a pardessus de viole, a viole d'amour, a viole de gambe, and a basse de viole, played by Rudolph Bochco, Jacques Malkin, Dan Farnsworth, and Benjamin Feinbloom, all members of The Renaissance Quintet.

Vronsky and Babin Return in Recital

Vitya Vronsky and Victor Babin, duo-pianists. Carnegie Hall, Jan. 28, evening: Variations on a Theme of Haydn....Brahms Sonata ......Mozart Sonata Mozart Fantasy Rachmaninoff Epigraphes antiques' Debussy Three Etudes Babin 'Polovtsian Dances' Borodin-Babin

A large and cordial audience was on A large and cordial audience was on hand to welcome the return of Miss Vronsky and Mr. Babin, who reached their full stride with the Rachmaninoff Fantasy. Particularly in the opening Barcarolle, the luxuriant ornamentation, the langorous melody, and the exquisite color sense of the composer were finely brought out. After two intermediate and rather diffuse slow movements came a brazen-throated Allegro maestoso ('Easter Bells'), reminiscent of the bells in 'Boris'.

The Brahms variations were delivered with technical address, but with something with technical address, but with something less than full interpretative understanding. But Mozart's sonata, one of the loveliest he wrote, had the crispness and fragility necessary to convey its charms. If at times it was a little glib, it was played with fine taste and sparkling élan. One is grateful that Debussy's mysterious 'Epigraphes' were included on this program. 'Pour invoquer Pan, Dieu du vent d'été', 'Pour remercier la pluie au matin' and 'Pour l'Egyptienne' are pagan idylls, filled with decadent subtlety and the spirit of a remote world. His music is in revolt against the intellectuality of modern art; it steals

mote world. His music is in revolt against the intellectuality of modern art; it steals upon the senses like a drug.

Of Mr. Babin's Etudes, the second, 'Quasi una siciliana', had the greatest musical interest, although the first and third provided a titillant display of virtuosity. And even after an exhausting version of the 'Polovtsian Dances', Miss Vronsky and Mr. Babin returned with undimmed zest to play several encores, ending with a zest to play several encores, ending with a delightful Poulenc trifle. S.

## Frances Moyer Plays in Town Hall

Frances Moyer, pianist, made her debut in a recital in the Town Hall on the (Continued on page 218)



## UNIVERSITY OF ROCHESTER

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## Summer Session June 27 - July 30, 1938

## Fall Session Opens September 20, 1938

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HOWARD HANSON, Director—RAYMOND WILSON, Assistant Director



## HARTFORD SYMPHONY PRESENTS SOLOISTS

## Martini and Kaskas Sing under Baton of Gordon-Boston Players Again Appear

HARTFORD, Feb. 5.—The flowering of Hartford music has continued unabated through January. Our local garden has been chiefly cultivated by the Hartford Symphony in two concert performances and two appearances in the series of lectures on the development of the symphony under sponsorship of the Wadsworth Atheneum and the Federal Music

Continuing its program of presenting a distinguished soloist at each concert, the symphony gave us Nino Martini who sang with a customary cool, remote those melancholic arias elegance Puccini, Donizetti and Bizet for which he has such tender penchant. The symphony, under Jacques Gordon, performed the Overture to Smetana's 'Bartered Bride', the Haydn Symphony No. 104 in D, the 'Persian Dance' from Mus-sorgsky's 'Khovantchina', the Enesco Hungarian Rhapsody in A, and in memoriam, Ravel's 'In the Fairy Fairy Garden' from his suite 'Ma Mere l'Oye'

## Symphony's Contribution Musicianly

The orchestral performance as a whole was excellent. That extraordinary awkwardness which arises from the traditional placing of the soloist behind the conductor's back, caused some tagging-along in the vocal accompaniment, but the symphony's own contribu-tions to the program were definitely musicianly.

The annual members' concert of the Symphony Society was played by the orchestra on Jan. 30, with Anna Kaskas, Metropolitan contralto who was reared in Hartford, as soloist. Miss Kaskas sang 'Divinités du Styx' from Gluck's 'Alceste', and 'O Don Fatale' from the Verdi 'Don Carlos'. Under Mr. Gordon again, the orchestra performed the Brahms 'Academic' Overture, the Fourth Beethoven, the Intermezzo from Delius's 'The Walk to the Paradise Garden' and Chabrier's 'España Chabrier's 'España' Rhapsody.

## The Symphony Lectures Continue

Thus far the Development of the Symphony lectures have progressed through the Classical period. On Jan. 12 the first lecture was given on Haydn and the precursors of the classical symphony, and was illustrated by the Haydn No. 104 in D, while on Jan. 26 the 'Paris' Symphony of Mozart was the major illustration for the discussion of Classicism. Jonathan Schiller lectures. and Mr. Gordon conducts.

Chief among the imported virtuo have been Dr. Koussevitzky and the Boston Symphony, Lawrence Tibbett and Paul Musikonsky, violinist. The concert on Jan. 4 by the Boston, only orchestra appearing twice each year in the Bushnell Series, proved a part disappointment. The performance got off on the wrong foot with a switched program, Dr. Koussevitzky laying the 'Pavane' as a wreath on the tomb of Ravel, when he had intended to open with the No. 3 'Brandenburg' Concerto. Music still did not flow in the Brahms Third Symphony. Three short Sibelius poems then saw playing entirely too good for such material.

H. T. PARKER

## DENVER CONVENTION DISCUSSES PROBLEMS

## Music Teachers' Association Considers the Field of Education

Denver extended a royal welcome to Josef Hofmann on Jan. 10 at his fiftieth anniversary concert. The Auditorium was filled, with a large number on the stage and many standing. Mr. Hofmann included the Beethoven Waldstein Sonata, Schumann's 'Kreisleriana', a group of Chopin and modern works on his program. He graciously added many encores.

The one-day convention of the Colorado State Music Teachers' Association was held Jan. 10. It was preceded by tea on Sunday evening. James Albert Michener, instructor in social studies at the Colorado State College at Greeley, spoke on the theme of music education. He emphasized the problem of closer coordination between music and other college subjects. Dr. Lindsay B. Long-acre, just returned from Europe, spoke on some aspects of music in Europe. Bernard Wagness addressed the asso-ciation on the subject of the preschool child in music.
An "All-American" concert was pre-

An "All-American" concert was presented, the following artists appearing: Esther Browning, John Browning, Roberta Liming, Josephine Neri, James Sykes, and Karma Venable. The following officers were elected for the ensuing year: Everett J. Hilty, president; Row-land W. Dunham, first vice-president; land W. Dunham, first vice-president; Hallie Hays Clemenson, second vice-president; John C. Kendel, third vice-president, and Maurine Ricks, secretarytreasurer. The board of directors are: Georgia Ellyson, Margaret Day Grubb, Clarence Sharp, Byron Jolivette, Gus-

tav Schoettle, Edith Louise Jones and

Arthur W. Henderson, Oberfelder-Slack presented Rubinoff as the second artist in their popular series on Jan. 1. He was assisted by Fray and Braggiotti, pianists. The program consisted largely of Rubinoff's compositions. The assisting pianists were warmly applauded.

JOHN C. KENDEL

## TWO TROUPES OFFER PHILADELPHIA OPERA

## Metropolitan Gives 'Schicchi' And 'Elektra'-Civic Group, Familiar Pair

PHILADELPHIA, Feb. 5.—Two doublebills were provided for local opera goers during the last weeks of January, Metropolitan Opera presenting Puccini's 'Gianni Schicchi' and Richard Strauss's 'Elektra' in the Academy of Music on Jan. 25, and the Civic Grand Opera Company of Philadelphia giving Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' in the same auditorium on Jan. 19.

The delightful 'Gianni Schiechi', conducted by Gennaro Papi, was sung in English with Julius Huehn as the shrewd Florentine lawyer. Hilda Burke appeared as Lauretta and Charles Kull-mann was heard as Rinuccio. Others in the excellent cast were: Doris Doe, La Vecchia; George Rasely, Gherardo; Charlotte Symons, Nella; James De-mers, Gherardino; George Cehanovsky, Betto; Chase Boromeo, Simone; Louis d'Angelo, Marco; Thelma Votipka, La Ciesca; Pompilio Malatesta, Spinnel-loccio; Wilfred Engelman, Sr. Amantino di Nicolao; James Wolfe, Pinellino, and Arnold Gabor, Guccio. The comedy of the work was well brought out and the audience showed its enjoyment by hter and applause

'Elektra', conducted by Artur Bo-danzky, was given an impressive performance with Rose Pauly in the title role. Mme. Pauly's portrayal was re-markable in its conviction and emo-The audience showed its tional force. appreciation by enthusiastic applause. Another notable dramatic achievement was the Klytemnestra of Kerstin Thorborg. Other roles engaged Irene Jess-ner, Chrysothemis; Friedrich Schorr, Orestes; Paul Althouse, Aegisthus; and Norman Cordon, Anna Kaskas, Irra Petina, Karl Lauikoetter, Arnold Gabor, Dorothee Manski, Doris Doe, Helen Olheim, Lucielle Browning, Thelma Votipka, and Susanne Fisher. The orchestral score was finely performed.

The Civic Grand Opera Company's performances were conducted by Gariele Simeoni. The cast for 'Cavalleria Rusticana' included Fidelia Campigna; Vera Resnikoff, Lola; Laurence Power, furridu; Benjamin Gorbani, Alfio, and Virginia Kendrick, Lucia. Participating in 'Pagliacci' were: G. Gaviria, Canio: Julia Peters, Nedda; Arturo D'Amico, Tonio: Edward Rhein, Silvio, and Costanzo Sorvino, Peppe. A capacity audience received both operas with evident enjoyment, and great applause for the singers.

WILLIAM E. SMITH

### Weisman Gives Luncheon for Daytonians

H. Murray Weisman, president of Carnegie Hall, formerly of Dayton, O., was host to a group of fellow citizens at the Beethoven Association Club House on Feb. 2 at luncheon. The occasion preceded a concert by the Dayton Piano Symphony in Carnegie Hall.

# DOROTHY

American Soprano



FROM UNITED PRESS

ROME.—(U.P.)—A brillant audience at Pichetti Hall last night warmly applauded Dorothy Orton, soprano, of Chattanooga, Tenn., in a concert which included classical European and American songs.—Chattanooga News, Nov. 11, 1937.

## HAILED BY **EUROPEAN CRITICS**

MUNICH-

"Dorothy Orton has a beautiful, limpid, very elastic soprano voice of great charm of color and considerable resonance, well balanced in the high and low register. Her piano singing is wonderful. . . ."
Münchener Zeitung, Dec. 2, 1937

"Dorothy Orton succeeded in captivating her Munich audience through her simplicity and natural poise . . . through the excellence of her absolute musicianship . . . showed great charm of interpre-tation." Neues Münchener Tagblatt, Nov. 30, 1937

BUDAPEST (with orchestra)-"... Dorothy Orton sang 'Elsa's Dream' from 'Lohengrin', and an aria from 'La Gioconda' with a beautifully smooth voice and profound sentiment."

Pester Lloyd, Nov. 20, 1937

ROME-

"... obtained the highest approval of an intellectual audience with a well trained and flexible voice . . . command of foreign languages . . . clear diction . . . languages . . . clear diction . . . fine musical sensibility."

Il Popolo Di Roma, Nov. 16, 1937

"... gifted with fine taste ... presented a program carefully chosen ... animated applause."

Il Giornale d'Italia, Nov. 13, 1937

FLORENCE-

"Miss Orton's is a flexible voice of beautiful timbre. . . . Her art knows how to attain accents of strong expression."

Il Telegrafo, Nov. 7, 1937 qualities . . . enthusiastically applauded."

La Tribuna, Nov. 10, 1937

PARIS-

".. possesses qualities alto-gether pleasing in a high degree ... charming ease, a perfect mem-ory, a thorough knowledge of languages."
Guide Musical, Nov., 1937

SEASON 1938-39 NOW BOOKING National Music League, Inc. 113 W. 57th Street, New York City European Management ALBERT MORINI

## CONCERTS: Milstein in Recital-Piano Prodigy Makes Debut

(Continued from page 216) evening of Jan. 19 when her program con-sisted of Beethoven's Sonata in D Minor, Op. 31, No. 2; Brahms's Rhapsody, Op. 79, No. 1; Schumann's 'Humoresque', Mozart's Sonata in G (K. 283), and briefer works by Chopin, Rachmaninoff and In-

An audience of goodly size was alert to do Miss Moyer justice, but her nervousness marred a great deal of her playing which probably would, under less strenuous auspices, have been more creditable. Miss Moyer has studied abroad with Isidor Philipp, Alfred Cortot and Tobias Matthay.

### Milstein Plays in Carnegie Hall

Nathan Milstein, violinist; Leopold Mitt-mann, accompanist. Carnegie Hall, Jan. 29,

'Devil's Trill' SonataTa	rtini
Sonata in G, Op. 30, No. 3 Beeth	oven
Concerto in G MinorB	
Chant Piz	
Two CapricesPage	mini
'La Fontaine d'ArethuseSzymano	
Tarantella Szymano	wski

A tone notable for its purity and elegance, a completely satisfying technique, and interpretations of intelligence and good taste were the hallmarks of what was said to be Mr. Milstein's only local recital of the season. Judging from the size of the audience, its markedly appreciative aspect and delighted response to Mr. Milstein's playing, he could give three more recitals this year in the same hall, and if they were characterized by the same virtuosity, not

this year in the same hall, and it they were characterized by the same virtuosity, not want for audience at any of the three.

The 'Devil's Trill' sonata, tricked out today in fripperies it has accumulated at the hands of virtuosi, is exceedingly formidable, but under this artist's fingers it received a performance of uncommon breadth, particularly in the grave beauty of the Larghetto.



Nethan Mileteir

In the early Beethoven Somata Mr. Milstein entered precipitately upon the open-ing Allegro assai, and held throughout to pace of unusual ebullience even for ethoven, but the work emerged a miracle ven, but the work emerged a miracle clarity, maintaining its equilibrium ough the artistry of Mr. Milstein's

The Bruch Concerto received an w ventional performance, but one that in gen-eral warranted the violinist's treatment of it; less occupied here with externals of performance, the music sang its way to an interpretation of warmth and imaginative intensity. Mr. Mittmann's work at the piano throughout the afternoon was that of an exceptionally able collaborator and, together with Mr. Milstein, received tributes which were highly justified. W.

Peter Paul Loyanich Gives Recital

Peter Paul Loyanich, pianist. Town Hall, Jan. 29, afternoon. Chacoune Bach-Busoni-Siloti
Sonata in F Minor, Op. 2, No. 1... Beethoven
Fantaay in F Sharp Minor,
Op. 28 Mendelssohn
Ballade in F, Op. 38 Chopin
The Nightingale Alabieff-Lisst
Erude in F Sharp, Op. 36, No. 13... Arensky
Malagueña Lecuona

Malagueña Lecuona
Latest of the piano prodigies, Peter
Paul Loyanich, a ten-year-old California
boy, heralded as a protégé of José Iturbi,
was introduced to the New York public on
this occasion. A large audience was on
hand and applauded somewhat indiscriminately, although when the boy reached
the latter part of his program his playing
amply justified the demonstrations accorded
him.

It was the lad's playing of the Alabieff-Lisat 'Nightingale' that first convincingly demonstrated that here was a talent of extraordinary possibilities and already ex-traordinary development. The piece was played with a finely-grained finger technic, nice tone and remarkable fluency, color and musical sensitiveness. And the same re-mark applies to the Arensky Etude, while in the Lecuona Malagueña the octaves and full-fisted chords were handled with amaz-ing clarity and speed and the treatment of the rhythm was of surprising appropriateness. Then the first encore, Moszkowski's Etincelles', was given with a captivating lilt and sparkle. In all of these pieces there was a delightful spontaneity and propulsive verve.

The boy's earlier offerings had told a different story for the major works on the program were so far beyond his present comprehension that the best he could do with them was to play them as conscientiously as possible in accordance with the way he had been taught to play them. It was especially unfortunate that he should attempt the Chaconne, as his efforts to make the theme impressive resulted in harsh percussiveness and the true musical significance and large architectural outlines of the work must necessarily be a closed book to a child of his years. The Mendelssohn Fantasy fared better than either the Beethoven sonata or the Chopin Ballade, but in view of the revelation the later pieces afforded of a truly rare musical gift that should be nourished with the greatest care the judicious could not help wishing that a program had been chosen that would have enabled the boy more uni-formly to do justice to his exceptional

## Albert-Lévêque and René Le Roy Heard In All-Bach Program

Albert-Lévêque, pianist; René Le Roy, stist. Town Hall, Jan. 19, afternoon. All-Bach program:

Sunata, No. 5, for flute and piano
Two Freludes and Fugues, in C Minor and
C Shurp Major, from the Well-Tempered
Clavichard, Bk. 1; Chorale, 'Werde munter,
mein Gemüt', from Cantata 147; Gigue in
B Flat Major; Overture to Cantata 28, for

Sonata for flute alone
Two Preludes and Fugues, in D Major and
B Flat Major, from the Well-Tempered
Clavichord, Bk. 1; Aria, Schafe können
sicher westen, from Cantata 206; Choir of
Cantata 30, for plane
Sonata, No. 6, for flute and piano

This unusually arranged list dedicated to Bach by two French musicians proved to that have been offered to the New York public in many a day. And as both men are accomplished artists it provided pleasure of a very substantial kind. The flutist's abilities are well known here but the pianist made his local début on this occasion, creating a decidedly favorable impression.

Both of the sonatas for flute and piano were played with exemplary collaboration and well-adjusted tonal balance. The performers' similarity of response to the music was particularly evidenced in the spon-tameous dash of the Allegro and the signi-



Peter Paul Loyanich

ficant expressivness given to the Siciliano of the Sixth Sonata. Mr. Le Roy also displayed all his familiar artistry in the sonata for his instrument alone, although his playing was not altogether free from a disturbing breathiness.

Mr. Lévêgue who comes from Paris with

a disturbing breathiness.

Mr. Lévêque, who comes from Paris with the reputation of being a Bach specialist of parts, played his solos with a vitality and a freshness of spirit that were thrice welcome. His very nimble fingers made delicate tracery of the preludes, and the Gigue in B Flat was invigoratingly danced. His delineation of the structure of the fugues was lucid without being pedantic, and he at no time lost sight of the fact that they are musical compositions and not mathematical problems. For Bach purists his feathery touch may have seemed a trifle Chopinesque, it is true, while, on the other hand, there was forcing of tone, as well as thick pedalling, in the transcriptions of the overture to the twenty-eighth canof the overture to the twenty-eighth can-tata and the chorus from the thirtieth cantata. But his sterling musicianship was at all times apparent and not only in his playing, for the commendable transcriptions playing, for the commendable transcriptions he used of the two chorales are to be placed to his credit, the first of them being the same one that has been transcribed by both Myra Hess and Harold Bauer under the title 'Jesu, Joy of Man's Desiring'.

The artistic standard of the performances and the program in itself deserved a much larger audience than was present. C.

## Isidor Achron Heard In Recital

Isidor Achron, pianist. Town Hall, Jan. evening:

Having run the technical gamut of Busoni's colossal version of the Bach Chaconne, Mr. Achron was in stride for the rest of the program. Rich, sonorous tone, a well-diversified range of pianistic effects, and sensitive musicianship marked his playing of this and the following Haydn and liest works. It was an abrupt but please ing of this and the following Haydn and Liszt works. It was an abrupt but pleasant change from the stormy Busoni arrangement to the arabesques of Haydn's exquisite variations in which Mr. Achron's rippling, iridescent tone was an aural delight. Though the style was a bit too romantic, it revealed a fastidious sense of phrase. phrase.

phrase.
Imagination reels at what Dante would probably have said to Liszt, could he have heard the Fantasia supposedly based upon a reading of the 'Divine Comedy'. Mr. Achron, however, negotiated its prancing octaves and tremulous thirds in the grand (Continued on base 219)

(Continued on page 219)



### CONCERTS: Mozart Boys' Choir In First American Appearance

(Continued from page 218)

(Continued from page 218)
manner. Here, as in the Chaconne, a less meticulous virtuosity would have added to the brilliance of effect, but musically there was little to ask for. Liadoff's anaemic Barcarolle and Prokofieff's peppery Gavotte served as illustrations of Mr. Achron's versatility. But it was in Chopin's posthumous Nocturne in C Sharp Minor and the delightful Valse that his poetic insight and refinement were at their best. The audience was enthusiastic throughout and demanded several encores at the end of this taxing program.

S.

#### Rosenthal in an All-Chopin Program at Carnegie Hall

Moriz Rosenthal, pianist. Carnegie Hall, Jan. 22, evening. All-Chopin Program: Prelude, Op. 45; Four Preludes, Op. 28, B, A. F, D Flat; Two Ballades, A Flat and F

Minor Barcorolle; Six Mazurkas, B Minor, A Flat, A Minor, C Sharp Minor, D, G; Scherzo in C Sharp Minor, Op. 39

Nocturne in E Flat, Op. 9, No. 2; Waltz in C Sharp Minor; Three Eteudes composed for the Moscheles and Fétis Method; Three Etudes from Op. 10, C, E, G Flat; Tree Etudes from Op. 25, F Minor, A Minor, C Minor

Choosing an all-Chopin program for his second recital of the season, Mr. Rosen-thal offered a demonstration of his pianistic art that was an evocation of the days when art that was an evocation of the days when the grand manner was not so uncommon an attribute of piano playing as it is in the present day of sunerabundant technical vir-tuosity. There was a sense of spacious-ness in his realm of interpretative art that lured his listeners to an expansive enjoy-ment of its aesthetic delights that consti-tuted such a musical experience as is all too rarely vouchsafed to concert-goers. This eminent pianist's sensitiveness of

This eminent pianist's sensitiveness of touch and infinite gradations of nuance so stimulated the imagination and wove so potent a spell as to maintain his ministrations on a level of truly creative playing throughout. That he skillfully husbanded his physical resources did not seem to affect in any degree the just proportions of his concepts of the compositions played, though, leaving out of consideration his singularly poetic projection of the F Minor Ballade, it was in the Barcarolle and the Scherzo that he first most completely unleashed his dramatic energy. The emotional implications of the Scherzo were realized in a particularly finely integrated performance that culminated in the closing pages in a climax of tremendous power and fire, the final passage being played with interlocking octaves instead of single notes. While the "goading" of the right hand with the left in all the phrases of the chorale parts was a bit disturbing there was an ethereal quality in the arabsenuer accompanying it that

in all the phrases of the chorale parts was a bit disturbing there was an ethereal quality in the arabesques accompanying it that had a most subtle appeal. Of the mazurkas the A minor was especially lovely, while the D major had an engaging lilt at a refreshingly sane tempo.

In the final group the E Major Etude was presented as the essence of poetry and warmth of sentiment and the convolutions of the F Minor Etude of Opus 25 were traced with inimitable delicacy, while the feathery grace of the embellishments of the nocturne atoned in part for its unexpected rhythmic rigidity. The extra list at the end included Mr. Rosenthal's own highly elaborated version of Liszt's transcription of Chopin's 'The Maiden's highly elaborated version of Liszt's Wish', which evoked cheers from his audience. Other added numbers were the E Minor Waltz, the D Flat Nocturne and the B Flat Mazurka.

### Elman in Recital at Carnegie Hall

Mischa Elman, violinist. Vladimir Padwa at the piano. Carnegie Hall, Jan. 22, afternoon:

Barring an engagement with the Philharmonic-Symphony, this recital marked

Mr. Elman's first appearance on the local concert stage since his return from his extended tour of Europe and Africa. He was in top form on this occasion and lavished his sensuously beautiful tone with equal prodigality upon the more substantial classics and the pieces in lighter vein on his program. From the point of view of seductive violin tone alone, apart from all the other aspects of his art, it was an afternoon of sheer beauty.

The Handel sonata formed an auspicious beginning, the opening Adagio and the

beginning, the opening Adagio and the Largo especially being played with notable breadth of style and richness of sonority. And in the two movements from the Bach Sonata in A Minor for unaccompanied violin Mr. Elman again fitted his finely controlled intensity of emotion to the formal and stylistic requirements of the composiand stylistic requirements of the composi-tion in a performance of admirably judged proportions. The Brahms sonata likewise profited by the unfailing beauty of the tonal mould into which it was poured and it was interpreted with meticulous fidelity to the letter of the text. At the same time, it did not reveal quite such communicative penetration into the inner spiritual recesses of the music obvious reverses of approach of the music, obvious reverence of approach being carried to the point of causing somebeing carried to the point of causing somewhat undue reticence of expression, especially in the first movement, notwithstanding the significance with which the first theme, for instance, was invested on its every appearance, while neither violinist nor pianist quite identified himself with the mood of the Adagio. It should be noted that Mr. Elman, contrary to the usual custom, played both the Handel and Brahms sonatas, as well as the Bach movements, from memory.

In Chausson's Poème he gave free rein to his romantic temperament and extracted from the music the very essence of its poetry in a performance of rare effectiveness, while his playing of Sarasate's transcription of Chopin's E Flat Nocturne, Op. 9, No. 2, was a model of finely spun, silken tone, of the utmost finesse in suavely turning trills and other embellishments, and of meaningful but well controlled rubato. The audience was demonstratively enthusiastic and insisted upon many added numbers

The audience was demonstratively enthusiastic and insisted upon many added numbers at the end. Mr. Padwa again proved him-self a worthy collaborator.

#### Mozart Boys' Choir of Vienna in Debut

Mozart Boys Choir of Vienna, Dr. Georg Gruber conductor. Town Hall, Jan. 26, afternoon:
'O salutaris Hostia'.....G. Nascus (1560-1600)
'Canite tuba in Sion'
Jacobus Gallus (1550-1591)
'Omnes de Saba venient'
J. M. Asula (1545-1611)



Mozart Boys' Choir in First American Appearance

Clad in red cassocks and grouped about their director at the piano, the new band of seventeen singing bovs from Vienna, specifically from the Haydn Basilica there, specifically from the Haydn Basilica there, sang their sixteenth century religious works with chaste purity of tone, admirable precision of attack and a noteworthy feeling for the spirit of the music. There was not always impeccable fidelity to pitch, and for some of the auditors the refining of the voices had been carried so far that with so limited a group the resultant tone had not sufficient body for a large hall. But there could be nothing but the highest praise for the excellent training in general that they had received at the hands of Dr. Georg Gruber, already well and favorably known here as the first conductor of the Wiener Saengerknaben, who hailed from a different choir school in the Austrian capital, that of the Hofburg Chapel. Noteworthy in the first section of liturgical works were their performances of the two Asula numbers and the Gallus 'Pueri concinite'.

After the first group the curtains were closed and when they were drawn back for Mozart's little opera of 'Bastien and Bastienne' the boys appeared in picturesque rococo costumes, with white wigs and crinoline or satin breeches, to represent the ladies and gentlemen of the chorus and the three principal rôles of the two sweethearts and the friendly magician Colas who mended their broken romance. The choruses were sung neatly, if with rather undue restraint, and the three unnamed principals acquitted themselves remarkably well, singing their solos and duets, in German, with purity of style and polished phrasing and delivering the lines of their spoken dialogue in English that was clearly enough enunciated for all its amusing accent, Colas even indulging in a topical reference to "the ladies of Manhattan".

In the final groun of folk-songs as arranged by Dr. Gruber, all, excepting the German and Austrian numbers, sung in Fr. Burkhardt's arrangements, the boys did some of their best singing of the afternoon in the Mexican, Italian and Austrian songs, while the tryingly high tessitura of 'The Bagpipers' caused many flat high notes. But it was in one of the added numbers at the close, a setting of Strauss waltzes, that they really turned themselves loose tonally for the first time, and here they (Continued on page 221)

(Continued on page 221)

### **EMILY** ROOSEVELT

Soprano

### SINGS

LINCOLN MEMORIAL UNIVERSITY CONCERT AT TOWN HALL, FEBRUARY 11

NEW YORK CIVIC SYMPHONY ORCHESTRA FEDERAL THEATRE (BENEFIT BLIND ARTISTS) FEBRUARY 15

### VALKYRIE

TEMPLE UNIVERSITY, PHILADELPHIA CIVIC SYMPHONY ARMAND BALENDONCK CONDUCTING MARCH 6

A MID WESTERN TOUR WILL END AT INDIANAPOLIS UNDER THE AUSPICES OF DAUGHTERS OF THE UNION MARCH 26



Concert Management MILTON BENDINER Steinway Hall New York

### OPERA: 'Barber of Seville' Is Revived

Lily Pons Returns to Fold— Thomas Plays the Barber for the First Time—Charles Hackett, Eidé Noréna and Karin Branzell Appear for the First Time This Season

ON returning to the active repertoire of the Metropolitan on the afternoon of Jan. 22, after an absence of six years, Rossini's 'Barber of Seville' found waiting for it one of the largest and most eagerly applausive audiences of the season. Standees, packed five deep behind the rail, gave the revival their unstinted approval.

The cast was one to attract more than everyday interest, in that the performance brought Lily Pons back to the fold as Rosina for her first appearance of the opera year, and presented John Charles Thomas in a part he had not essayed previously in New York, that of the ebullient Figaro. Also enlisted was Ezio Pinza, whose Don Basilio has long been regarded as one of his outstanding achievements in his particular domain of songful comedy.

Gennaro Papi conducted, with Désiré Defrère in charge of the stage. Roles were assigned as follows:

The orchestral performance was neither a scintillant nor a particularly lively one. Indeed, the lethargic playing of the overture was not such as to promise much of sparkle thereafter. Musically, the singers had a clear right-of-way and in their stage business did not hesitate to make the most of opportunities for a broadly farcical treatment of the operatic situations. Some of the slapstick was funny, some of it more than a little forced.

Of first interest, as the one new element in the performance, was the robust Figaro of Mr. Thomas, who contributed his full measure of animation to the



John Charles Thomas, Who Appeared as Figaro for the First Time Here

proceedings and made stirring use of his brilliant high tones. His voice had the flexibility for Figaro's patter and he carried off 'Largo al factotum' with the requisite bravado in spite of some disagreements of tempi with Mr. Papi that were not the only ones of the afternoon. His audience was tumultuously enthusiastic.

Miss Pons was stylistically the singer who adhered closest to the traditions of the music as it had come down through more than a century of tinkering and change. Rosina's fioriture is sometimes pretty far from the original—possibly if the work were to be sung exactly as written experienced listeners would ask what opera was being performed. The little French soprano was not chary of embellishments, as were some of her associates. She sang the essential mordente with dash and security. Her airs in the lesson scene were 'Ach, ich liebte' (sung in Italian) from Mozart's 'Die Entführung', and Dell'Acqua's 'Villanelle'.

Mr. Pinza has sung 'La Calunnia' with more of vocal weight and flourish. To him, nevertheless, must be accorded the most striking single achievement of



Charles Hackett. Who Returned as Ottavio in 'Don Giovanni'

the performance. As Almaviva, Bruno Landi apparently was not in his best voice, but made good use of his legato and of floating soft notes in the two tenor airs of the first act. Irra Petina's characterization was pure caricature. Viewed in that light, what she did she did well. Mr. Malatesta made little attempt to sing his role, which was perhaps just as well.

O. T.

#### Charles Hackett Enters in 'Don Giovanni'

The second performance of 'Don Giovanni', on Jan. 17, brought a new Ottavio, in the person of Charles Hackett, to a cast that was otherwise intact from the first hearing. Mr. Hackett, making his first appearance of the season, once more impressed by his expert singing; at one with orchestral efforts, tastefully phrased, stylistically excellent. He made the most of the character, and was a good foil for his two feminine companions in the trio.

Ezio Pinza was again the familiar swaggerer; Dusolina Giannini again led the distaff side in nobility of singing and dramatic effectiveness. Gina Cigna's Donna Elvira and Marita Farell's Zerlina remained on the same level as before. Vir-



Wide World Erich Leinsdorf, New Conductor, Who Made His Debut With 'Welküre'

gilio Lazzari was in his usual comic vein and sketched a life drawing of Leporello, and Emanuel List sang the Commendatore's music sonorously. The orchestral performance was lively and tonally lustrous under Ettore Panizza. Q.

#### 'Gianni Schicchi' and 'Elektra" Have First Repetition

Puccini's 'Gianni Schicchi' and Strauss's 'Elektra' had their first re-hearing of the season on the evening of Jan. 19, the casts of the two works being identical with those of the premieres, excepting that Julius Huehn replaced Lawrence Tibbett as Schicchi. The other leading roles in the Dante-Puccini comedy were again taken by Hilda Burke as Lauretta, Charles Kullmann as Rinuccio, and Chase Baromeo as Simone. The smaller roles were once more assumed by Doris Doe, George Rasely, Charlotte Symons, James Demers, George Cehanovsky, Louis D'Angelo, Thelma Votipka, Pompilio Malatesta, Wilfred Engleman, John Gurney and Arnold Gabor. Mr. Huehn gave an excellent performance and his perfect enunciation made the comedy more enjoyable. The pace of the performance remains heavy, however, and much of the fun that might be delightful, evaporates.

much of the fun that might be delightful, evaporates.

Mme. Pauly again created a furore as Elektra and Mme. Thorborg's Klytemnestra was a magnificent achievement. The other leading roles were taken by Irene Jessner, Friedrich Schorr and Paul Althouse, with the smaller ones in the hands of Norman Cordon, Anna Kaskas, Irra Petina, Karl Laufkoetter, Arnold Gabor, Dorothee Manski, Doris Doe, Helen Olheim, Lucielle Browning, Thelma Votipka and Susanne Fisher. Gennaro Papi conducted the first work and Artur Bodanzky the second.

### Flagstad in a Benefit 'Siegfried'

A special matinee performance of Wagner's 'Siegfried' on Jan. 20, for the benefit of Sir Wilfred Grenfell's medical and social work in Labrador and Newfoundland, enlisted a notable cast and, what was more unusual in these days of Wagner supremacy at the Metropolitan, two conductors. Artur Bodanzky began the performance but because of the fatigue induced by the recent heavy burdens of 'Elektra', relinquished the baton to Carl Riedel, who presided over the second and third acts. Kirsten Flagstad made one of her relatively few appearances in this work and gave a superb performance as Brünnhilde. This time she sang the high C at the final curtain, much to the satisfaction of those who had never been quite content to have her take the optional lower note. Lauritz Melchior was magnificent in the long duet, and, all in all, this was one of his most impressive performances. Friedrich Schorr was in his familiar role as the Wanderer, and contributed nobly sonorous singing. Kathryn Meisle was the Erda, Natalie Bodanya the Forest Bird. Others enlisted were Karl Laufkoetter as Mime, Adolf

(Continued on page 223)

## YELLA PESSL HARPSICHORDIST FRANCES BLAISDELL

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Pessl Recent Engagements

N. Y. Philharmonic Chamber Orchestra, March, 1937
Vienna Philharmonic, Salzburg, August, 1937

NBC Symphony Orchestra, November, 1937

NBC Symphony Orchestra, February, 1938

Blaisdell Recent Engagements
N. Y. Philharmonic Children's Concert
British Broadcasting Company
National Orchestral Association

Joint Appearances

Beethoven Association, New York, April, 1937

Bach Circle of New York, Town Hall, March 19, 1938

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Victor Records

### CONCERTS: Three Singers Heard in Recital Lists

(Continued from page 219)
disclosed a warmer and richer quality than
had previously been suspected, a quality
that would greatly have enhanced their
singing of the Mozart music had they
drawn upon it for that. The audience was
not large but there was a great deal of
applause.

Sigrid Onegin Returns in Recital

Sigrid Onegin, contralto; Otto Seyfert, accompanist. Town Hall, Jan. 30, eve-

The superb voice of Mme. Onegin, which remains one of the most notable of the day, vitalized this program, as did the emotional intensity and the variety of expression she brought to it. Her most typical and stirring singing was in the latter part of the recital, after her sumptuous tone had warmed thoroughly to her task, and for that reason it was to be regretted that the superb air by Johann Christian Bach—the son of Johann Sebastian who was to opera in London what Handel had been in his father's day—did not come later instead of at the outset. of at the outset.

The peak of the recital was reached in the last pages of 'Gruppe aus dem Tar-tarus', in which the contralto's singing was of heroic beauty. Beauty of tone charac-terized lighter numbers such as the Brahms terized lighter numbers such as the Brahms 'Ruhe, Süssliebchen' and that composer's cradle song, one of numerous extras. An air by the indefatigable Telemann, who thrived in the days of Johann Sebastian Bach, was an interesting addition to the program. The so-called 'Gypsy Song' from 'Carmen' was another which stirred tumultuous applause. Among the folk songs, 'Z'Lauterbach' and 'Trois jeunes tambours' made their customary droll effect. B.

#### Charlotte Boerner Gives First New York Song Recital

Charlotte Boerner, soprano. Coenraad V. Boss, accompanist. Town Hall, Jan. 30, evening:

vening:

Aria from 'Maria di Rohan'..... Donizetti
'Giunsi alfin' and 'Deh Vieni' from
'The Marriage of Figaro'..... Mozart
'Die Junge Nonne'; 'An die Nachtigall';
'Der Musensohn'
'Von ewiger Liebe'; 'Ständchen';
'O, Liebliche Wangen'... Brahms
'Stornellata Marinara'... Cimara
Vocalise en Forme d'Habanera... Ravel
'Dansons la Gigue'... Poldowski
'In a Myrtle Shade'... Griffes
'The Bird of the Wilderness'... Horsman
'The Faltering Dusk'... Kramer
'At the Well'... Hageman

Miss Boerner was heard several seasons ago in the world premiere here of Respighi's 'Maria Egiziaca' and also sang Chrysothemis in the Philadelphia Opera Company's 'Elektra' under Reiner and the same role in Cleveland. The voice is a pure soprano of naturally good quality. It lacks, however, proper breath support and this results occasionally in cloudy tones and a tendency to sing all high tones

The Donizetti aria is unimpressive in itself and Miss Boerner did not illuminate it to any extent. A little historical research into the traditions of recitative would have improved the Mozart and there is no reason to sing most of it in a timid pianissimo. Of the Schubert Lieder, 'Die Junge Nome' was the best and of the Brahms, 'Von ewiger Liebe' in the latter of which, the climax was well built up. The Cimara song was the best of the third group and A. Walter Kramer's song, of the final one. The Donizetti aria is unimpressive in

### Hope Miller Heard in Steinway Hall

Hope Miller, soprano, who has been heard before in the same auditorium, gave a recital in Steinway Hall on the evening of Jan. 10. Miss Miller sang a group of Spanish songs by Marin-Nin, Ponce-Obra-



Sigrid Onegin

dors, and Nin, a group by Schubert, one by Rubbra and Grieg, and a final one in Italian and French by various composers. In all these works she sang with musicianship and evident interpretative ability that won a ready response from her audience. Celius Dougherty was the accompanist.

#### Elsa Zebranska Makes First New York Appearance

Elsa Zebranska, mezzo-soprano. Arpad Sandor, accompanist. Town Hall, Jan. 25,

arternoon.
'O del mio dolce Ardor'Gluck
'Se tu m'Ami'Pergolesi
TarantellaRossini
'Ah, Perfido!' Beethoven
'Träume'; 'Schmerzen' Wagner
'Pace!' from 'La Forza del Destino'Verdi
Latvian Songs; Tele ka Man'
'Maigums un Greks'Medins
'Mirdzas Dziesma'Vitols
'Tev'Kalnins
'Georgian Song'; 'Spring Torrents'
Rachmaninoff

'O, Don Fatal' from 'Don Carlos'.....Verdi Mme. Zebranska is a native of Riga and received her vocal training at the Paris Conservatoire. She has concertized extensively in Europe and sung in opera in London, Paris, Bordeaux, Monte Carlo and other Continental cities. other Continental cities.

Lacking the breadth of quality of that

extremely rare voice, the organ is scarcely a true mezzo-soprano, but a soprano with

an added "chest" register. The best part of the scale was its medium, as the lower part was cavernous and the upper part over-resonant to the point of being metallic. The singer showed amazingly good breath control and negotiated long phrases without breathing and the tone was steady and invariably on key. Except that she did not always color her tone to suit the mood of the song, the use of the voice was deft according to its type of production.

The Rossini Tarantella, 'Gia la Luna' is

The Rossini Tarantella, 'Gia la Luna' is a difficult piece of patter singing, but Mme. Zebranska gave it with clarity and zest. The Beethoven scena was well negotiated. Interpretatively speaking, the best singing of the afternoon was done in the two Wagner numbers. Leonora's aria from 'La Forza del Destino' had a dramatic rendition, though the octave leaps made differences of register somewhat obvious.

The Latvian songs did not seem important but the two by Rachmaninoff were well given. The aria of Princess Eboli from 'Don Carlos' is not in itself one of Verdi's finest works, but it was creditably sung. As encore for the 'Forza' aria, Mme. Zebranska sang 'Una Voce Poco Fa' in the original key and without the customary embellishments save for a short, and unimpressive, cadenza at the close. Her success with the audience was immediate and impressive, cadenza at the close. Her success with the audience was immediate and well sustained throughout the program.

#### Josef Raieff Gives Debut Recital

Josef Raieff, pianist. Town Hall, Jan.

as clean-cut articulation and speed.

It would seem, however, that in his work thus far Mr. Raieff has focussed his attention too exclusively upon acquiring a facile technique. His tone, too, it is true, is of



Charlotte Boerner

uniformly good quality, but his approach tends to be too much form the external side, without his first absorbing the spirit of the music, with a resultant lack of authoritative projection of the style and musical essence of the compositions taken in hand. The absence of significant nuance was felt notably in the Adagio of the Mozart sonata, while the Chopin Ballade and Berceuse both needed more sensitive treatment and much more imagination. The ment and much more imagination. The whimsicality of the Shostakowitsch dances, however, was happily caught and the Medtner 'Fairy Tales' were both played with an understanding response to their spirit, while the 'Carmen' fantasy was given with brilliant effectiveness. There was a sizable audience and much applause.

### Trio of New York Gives Third Concert

Once again an audience which crowded the auditorium of the Mannes School of Music, on the evening of Jan. 7, was rewarded with superb chamber music interpretations by Messrs. Friedberg, Salmond and Karpilowsky, with Lillian Fuchs assisting in the Brahms G Minor Quartet, Op. 25, which brought the program to its close and the audience to its feet. From its sombre opening, Mendelssohn's Trio in C Minor, Op. 66, was filled with power and eloquence. The Scherzo was played (Continued on page 264) (Continued on page 264)

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## LOCAL ORCHESTRAS HEARD IN PITTSBURGH

### Goossens and Reiner Conduct— Philadelphians Give Two Concerts on Visit

PITTSBURGH, Feb. 5.—The New Year brought us the usual post-holiday revival of concert-going. The Tuesday Musical Club sponsored a recital by Jacques Abram, last year's winner of the piano prize in the Federation Contest and of the Schubert Memorial Prize. It was the first artist recital in Foster Memorial, the young pianist having all the advantages of good stage setting and acoustics. He played Bach, Chopin, Brahms, and Debussy with brilliance, and impressed most favorably with his excellent stage deportment.

Joining forces with the University of Pittsburgh, the Tuesday Musical Club again sponsored the Foster Memorial Concert Jan. 13, the date of Foster's death. The W.P.A. Orchestra played Werner Janssen's new Suite on Foster Melodies. Under the title "Music and Art" the a cappella choir of Peabody High School and Jean Thoburn's Art clast joined in giving living pictures to the songs of classic and contemporary choral writers. This was a Junior Concert.

Eugene Goossens conducted the Pittsburgh Symphony early in January in a program including Schumann's D Minor Symphony, 'En Saga' of Sibelius and Elgar's 'Cockaigne'. Dusolina Giannini was soloist, singing arias from 'Aida' and the 'Queen of Sheba', and Beethoven's 'Ah Perfido'.

Fritz Reiner has since been at the helm of the orchestra. Beethoven's Eighth Symphony, a Dvorak Slavic Dance, Saint-Saëns' 'Danse Macabre', Tchaikovsky's 'Romeo and Juliet', Rossini's Overture to 'Semiramide' and a group of Wagnerian excerpts earned applause at a recent concert in which Nino Martini was soloist. Nathan Milstein played the Tchaikovsky Concerto with the orchestra during the month of January

There have been two children's concerts, one under Mr. Goossens in which he commented on the program for the young audience, the second under Con-



Pictorial Featur

PERFORMERS AT HOLIDAY PARTY

When Columbia Concerts Corporation Gave a Party, Their Entertainment Was Provided by (from the Left) Jacques Gordon, Georges Barrère, Richard Bonelli, Albert Spalding, and, in front, Ruth Slenczynski

certmaster Gusikoff, in which Paul White of Rochester played his suite of 'Miniatures' to the delight of all. Betty Jane Atkinson, youngest member of the first violinists of the orchestra, played a movement of the Brahms concerto, and Earl Wild, pianist of the orchestra, played a movement of Tchaikovsky's B Flat Minor Concerto.

A visit of the Philadelphia Orchestra under Eugene Ormandy was well attended. The two programs included Beethoven's Seventh Symphony, a Buxtehude Passacaglia, Debussy's 'Afternoon of a Faun', Mussorgsky's 'Pictures from an Exposition', Brahms's Second Symphony, Wagner's 'Tannhaeuser' Overture and the 'Prelude and Liebestod' from 'Tristan'. Marian Anderson returned by popular request to the Young Men's and Women's Hebrew Association. Handel airs, Finnish folk tunes and a group of spirituals were high lights of the concert. Kosti Vehanen accompanied.

Yehudi Menuhin played the Schumann Concerto in Syria Mosque with a Mozart Sonata, a Bach partita, Sara-

sate's 'Zapateado', a Brahms Hungarian Dance, and the Paganini 'Moses' Fantasy. Enthusiasm was quieted only by many encores. Ferguson Webster was the accompanist. Richard Crooks sang in recital in Carnegie Music Hall recently. Airs from 'Le roi d'Ys' and 'Manon' were favorites. His Lieder and English songs were sung in excellent taste. The accompanist, Frederick Schauwecher, contributed a group for piano solo, from Arensky, Rachmaninoff, Chopin and Sibelius.

J. FRED LISSFELT

#### Lehmann and Melchior to Sing in Newark

Newark, N. J., Feb. 5.—Lotte Lehmann and Lauritz Melchior, of the Metropolitan Opera Company, will be presented by the Griffith Music Foundation at the Mosque Theatre on March 15, in a benefit concert for the library fund of the University of Newark. This first musical venture of the foundation is the second event through which Mrs. Parker O. Griffith, president, has aided.

### DENVER ORCHESTRAS VARY MUSICAL FARE

### Junior and Civic Symphonies Appear Under Baton of Tureman

Denver, Feb. 5.—Horace E. Tureman presented his Junior Symphony on Jan. 16, before a large audience at the City Auditorium. This organization is a stepping stone between the public school orchestras and the Civic Symphony. The program included the Suite 'L'Arlésienne', No. 2, by Bizet, the Overture to 'Alceste' by Gluck, the Symphonic Poem, 'Nocturnal Procession', by Rabaud, 'Beneath the Lindens' by Massenet, and the waltz, 'Du and Du' from 'Die Fledermaus', by Strauss.

The young players gave a very creditable performance. Everett Jay Hilty appeared as soloist for the orchestra, playing the Concerto for Organ and Orchestra in F Major, No. 4, by

The young players gave a very creditable performance. Everett Jay Hilty appeared as soloist for the orchestra, playing the Concerto for Organ and Orchestra in F Major, No. 4, by Handel. Mr. Hilty demonstrated a well rounded musicianship. Margaret Speaks appeared Jan. 17. She displayed a voice of excellent quality and was warmly received, responding with numerous encores.

On Jan. 23, the Civic Symphony with Mr. Tureman conducting, presented the Verklaerte Nacht, by Schoenberg, and the Symphony No. 4 in E Flat by Bruckner. One of the largest audiences of the season greeted this program. The WPA Symphony, Frederick Schmidt, conductor, has been making numerous appearances about the city. The orchestra was presented at the City Auditorium, Jan. 26, to a crowded house.

#### Edward Bredshall, Pianist, Appears with Orchestra

DETROIT, Feb. 5.—Edward Bredshall, Detroit pianist, appeared with the Grand Rapids Symphony on Jan. 21. He was soloist with the Detroit Civic Orchestra in December. On Feb. 9 he will play concertos by Mozart and Poulenc for two pianos with Mischa Kottler and the Association Symphony. His first New York recital will take place on March 28. Mr. Bredshall is director of the Art Center Music School.



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sense in cultural appreciation. Charter members will receive a copy of the President's book, SANITY IN ART.

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JOSEPHINE HANCOCK LOGAN, President

### POEMS BY JOSEPHINE HANCOCK LOGAN

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Music by
THE GARDENLouise Ayres Garnett
GOLD HORIZONLouise Ayres Garnett
ROSE GERANIUMJohn Kurucz
DIM THE LIGHTSJohn Kurucz
CUTEY KITTY
I SHALL HOLD TO LIFEGana Branscombe
SOLACE
SOLACE
ROSE GERANIUM

### OPERA IN MANHATTAN

(Continued from page 220)
Vogel as Alberich, and Emanuel List as Fafner.

Grace Moore in Title Role of 'Manon'

Triple the usual number of standees were in attendance for the repetition of Massenet's 'Manon' on the evening of Jan. 20. The reason was the same as for the bouquets thrown across the footlights, long something against the rules of the Metropolitan—Grace Moore was the Manon.

In her second appearance of the season, Miss Moore confirmed the impression she

In her second appearance of the season, Miss Moore confirmed the impression she gave at the earlier one (as Mimi in 'La Boheme') that she is in some important respects a more substantial singer now than when she was appearing regularly with the company some years ago. Her acting was well-ordered and in accordance with time-honored operatic routine. Another change of cast brought Sidney Rayner to the role of the Chevalier des Grieux. Contrary to most recent inter-

Rayner to the role of the Chevalier des Grieux. Contrary to most recent interpreters of the part, he was happier in the dramatic climaxes of 'Ah, fuyez', which he sang with an abundance of ringing tone, than he was in the half-voice phrases of 'The Dream' air. Among others concerned were John Brownlee as Lescaut, George Cehanovsky as de Bretigny, Chase Baromeo as the elder des Grieux, and Angelo Bada as Guillot. Maurice de 'Abravanel conducted.

'Die Walküre' Under a New Conductor

In the person of Erich Leinsdorf, the Metropolitan has a new conductor who is a valuable acquisition. This was proved abundantly by his first appearance there on the evening of Jan. 21, when he presided over a finely artistic presentation of the second work in the great 'Ring' Cycle of Richard Wagner. The rich variety and vast profundity of 'Die Walküre' constitute a tremendous task for any conductor, but it may be said at once that this young Viennese musician came through that ordeal with colors flying. Slight and short of build, very youthful in appearance (he is said to be only twenty-six years old), modest in demeanor, wholly non-spectacular, apparently unselfconscious, he devoted himself to the task in hand with complete absorption and also with full command of himself and of the forces under him. His beat was firm, sure, clear, imbued with a In the person of Erich Leinsdorf, the himself and of the forces under him. His beat was firm, sure, clear, imbued with a nervous sensitivity. At every moment throughout the long music-drama he knew just what he wanted from the musicians under him, and he got it—sometimes by eloquent, if urgent, persuasion, and anon by compelling command. It was obvious that he knew the score (he hardly appeared to look at it at any time) and he peared to look at it at any time), and he led the singers as well as the orchestra. Mr. Leinsdorf appears to be a born con-

There were some changes of cast from the last preceding performance, but Kirsten Flagstad repeated her superb impersonation of Brünnhilde—an impersonation that is incomparable in these days and that carries addition has in food more reports to the ries oldsters back in fond memory to the time of Nordica. Mme. Flagstad was in perfect voice. Indeed, she never sang more beautifully or imbued the character with greater nobility and pathos. From her first entry, with the Valkyr's "Cry" enunciated with amazing brilliance and ease, she kept to the heights both vocally and histrion-

to the heights both vocally and histrionically.

Playing up to her in a quite surprising way, Ludwig Hofmann as Wotan achieved the finest singing and acting he has put to his credit this season. His interpretation throughout was on a high artistic level. Elisabeth Rethberg was both a brave and a pathetic figure in the part of Sieglinde and sang the music in tune, though much of it is too heavy for her voice. Paul Althouse as Siegmund, while uneven vocally, yet gave a vigorous and appealing performance. Emanuel List's Hunding was thoroughly capable, if in a routine way. Kerstin Thorborg was a very shrewish Fricka who, nevertheless, sang excellently.

Even the lesser Valkyries seemed to be imbued with the electrifying exaltation of a performance that, taken as a whole, was

performance that, taken as a whole, was



Karin Branzell, Who Returned as Ortrud in Lohengrin

surcharged with high artistic endeavor and that glowed with lambent flame and in moments of climax soared to thrilling magnificence.

G. W. H.

### Damon and Pythias of Opera Again

'Cavalleria Rusticana' and 'Pagliacci', the Damon and Pythias of opera, were heard again on the evening of Jan. 22. In the first Gina Cigna sang Santuzza at the Metropolitan for the first time. Anna Kaskas was a pleasant-appearing and suffi-Kaskas was a pleasant-appearing and sufficiently tantalizing Lola, who managed her phrases well; Frederick Jagel sang Turiddu expressively; Lucielle Browning, the music of Mama Lucia well, and Carlo Tagliabue lent the role of Alfio authority. Mme. Cigna employed her voice to vigorous advantage, but at the outset was frequently off-pitch.

In 'Pagliacci' Arthur Carron sang the

'Pagliacci' Arthur Carron sang the In 'Pagliacci' Arthur Carron sang the title role very ably and found an able partner in Hilda Burke as Nedda, whose infidelities were confined to the drama, never to pitch. George Cehanovsky was visually believable as Nedda's lover and sang most acceptably, while Richard Bonelli as Tonio managed the Prologue and subsequent music with sure instinct for fine vocalism. Giordano Paltrinieri was the Beppe. Gennaro Papi conducted both performances well and the singing of the chorus, though sometimes edgy, formed a pleasant and in-



Eidé Noréna, Who Made Her First Appearance of the Season in 'Traviata'

tegral part of the evening's entertainment witnessed by an audience that crowded the house to the rails. W.

Norena Makes Re-entry in 'Traviata'

Eidé Noréna made a tardy re-entry at the Metropolitan on the evening of Jan. 24, in the season's third hearing of Verdi's 'La Traviata'. The remainder of the cast included Bruno Landi, singing his first Alfredo here, and Lawrence Tibbett as the Elder Germont. Mme. Noréna was welcomed with effusion by a capacity house and was applauded vigorously in her various scenes throughout the opera. Here ous scenes throughout the opera. Her brilliant singing of the fioritura passages in the first act and the more sustained

in the first act and the more sustained ones in the latter acts, were examples of excellent vocalization.

Mr. Landi used more half-voice than most exponents of the part, but his performance was sympathetic and musicianly. Mr. Tibbett, making his first appearance as Germont this year, sang magnificently and gave his customary dignified characterization. The cast included also Mmes. Votipka and Browning, and Messrs. Bada, Engelman, Cehanovsky and Cordon. Ettore Panizza conducted. Panizza conducted.

### Branzel Sings Ortrud

The third 'Lohengrin' of the season was given on the evening of Jan. 26 with Karin Branzell making her first appearance of the year, as Ortrud. Kirsten Flagstad was again a visually and vocally lambent Elsa, dominating the stage with her presence, whether alone, or with the full complement



Frederick Jagel, Who Sang in 'Lucia'

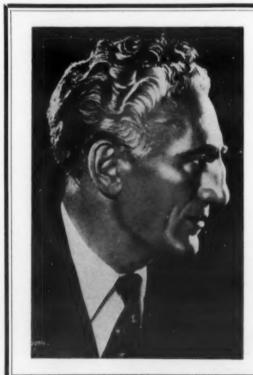
of the chorus and ensemble. Lauritz Melchior sang superbly as Lohengrin, and Julius Huehn managed a sufficiently convincing Telramund vocally, though dramatically he can still convey more of the villainous character of his part than was

villainous character of his part than was apparent upon this occasion.

Mme. Branzell's performance was excellent, and in the second act, where, with Telramund, she crouches over her nursling scheme in the moon-filled keep of the castle, she colored her voice with a subtle and dark intensity. The entire performance, from the sonorous phrases of King Henry, sung by Ludwig Hofmann, to the proclamations of the Herald, George Cehanovsky, moved with dramatic and musical security. Maurice de Abravanel consical security. Maurice de Abravanel conducted with precision and understanding and the men of the orchestra, as well as the principals, received the approbation of a sold-out house.

#### The Fourth 'Rosenkavalier'

Strauss's tuneful comedy again exerted its powerful appeal as the season's fourth Rosenkavalier' spun out its orchestral Rosenkavalier' spun out its orchestral beauties and stage caperings on the evening of Jan. 27. The cast again included Lotte Lehmann, superb as the Marchallin, Kerstin Thorberg as the ardent Octavian, Marita Farrell returning to the part of Sophie, Emanuel List as the bibulous Baron and Friedrich Schorr as Faninal. Others in the minor roles which, well done, add so much to the effectiveness of the presentation, were Doris Doe, Dorothee Manski, (Continued on page 266)



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## CHICAGO

Activities Rise on the Musical Graph—City Opera Considers Widening the German Wing—Season Will Occupy Seven Weeks—Symphony Promises Many Soloists to Come, Summer Concerts at Ravinia—Civic Organizations to Proffer a Choral Festival

By George C. Pratt CHICAGO, Feb. 5.

HILE the present season has testified that Chicago is back stoutly on its musical feet, indications are that activities will be sustained and expanded during the coming months. With this reassurance and the added confidence of crowded houses, concert managers are busy arranging many attractions.

The Chicago City Opera Company with Jason F. Whitney as president and Paul Longone as general manager, recently concluded a festive and successful season embracing a number of performances that would have done credit to the golden days of the Insull re-

#### To Increase German Wing

The management is already considering widening the German wing with a brace of Wagnerian masterworks that



Paul Longone, General Manager of the Chicago City Opera Company

were performed with distinction here by the old Insull company, 'Meistersinger' and 'Parsifal'. The former suggests Lotte Lehmann, René Maison and Friedrich Schorr, the latter Kirsten Flagstad and Lauritz Melchior.

Negotiations with the artists are still pending at this early date, according to Mr. Whitney, but the management's attitude is very favorable toward the return of Flagstad, Moore, Masini, Luccioni and other singers who were new here last season and responsible for great enthusiasm.

The 1938 season opens on Oct. 29 and will run seven weeks, as last year, to Dec. 17. There will be as before five



subscription nights and no indication has been given that prices will be raised beyond the one to four dollar range. The Thursday night series sponsored last season by the Board of Education undoubtedly will be resumed as the venture provoked gratifying response.

In little more than two months the Chicago Symphony, under Frederick Stock, will have completed its forty-seventh season, which will be in addition Dr. Stock's thirty-fourth as chief of the organization. As always his programs have been models of taste and execution, combining the introduction of a suitable number of novelties with the monumental performance of standard works.

Hans Lange, the associate conductor, is firmly established here now after a season and a half with the orchestra. His devotion to a high standard of artistic ideals in combination with a noteworthy sincerity in symphonic projection has won him the respectful admiration of a large following.

There have been few programs without soloists this season, in a degree unusual for Dr. Stock. Still to be heard are Eugene List, Feb. 17 and 18; Ria Ginster, Feb. 22; Edmund Kurtz, Feb. 24 and 25; Paul Hinemith, March 3 and 4; Robert Casadesus, March 8, 10 and 11; Nathan Milstein, March 17, 18 and 22; Georges Enesco, March 24 and 25; Alexander Brailowsky, March 31



A View of Michigan Boulevard

and April 1; Lotte Lehmann, April 7 and 8.

#### Ravinia Concerts Promised

The series of summer concerts at Ravinia Park, where the Chicago Symphony plays under guest conductors, is promised again for this year, although detailed plans have not been revealed. However, negotiations are under way with various conductors and the season again will run six weeks, beginning about July 1. No attempt will be made to stage operas, an activity that gained Ravinia its reputation in former days.

The Chicago Symphony also participates in the Evanston May Festival and will be joined by a large chorus recruited entirely from the north shore and students in the Northwestern music school in a series of four performances during the week of May 16, in the University gymnasium. Dr. Stock is the conductor, Mr. Lange the associate conductor and John W. Beattie the assistant conductor. Next season's choral works have not yet been announced but several are under consideration, and as before, one afternoon concert will be devoted to a children's program.

Henry E. Voegeli, manager of the Chicago Symphony, has presented several artists in recital at Orchestra Hall. Joseph Szigeti is listed for Feb. 27 and Nathan Milstein for April 10.

The Civic Orchestra, a training school for orchestral players that has placed about 150 men in symphonic organizations of the country (forty-two are in the Chicago Symphony), continues under Mr. Lange with Dr. Stock as musical director.

There are at least two full rehearsals a week as well as section rehearsals



A Chicago Skyline



Bertha Ott, Who Presents Concert Attractions

(Continued from page 224) under principals of corresponding sections of the Chicago Symphony. Classes are held in theory and musical history under Dr. Albert Noelte and in conducting under Mr. Lange.

ducting under Mr. Lange.

Three concerts are given every year.
The two final programs this season are scheduled for March 6 and April 3.
Young musicians applying for entrance are subject to competitive examination.
The admission fee is nominal and to those who have attended all rehearsals and classes and played in the three concerts, tuition is returned.

certs, tuition is retuned.

The Civic Orchestra is jointly managed by the orchestral association and

## CHICAGO



D. L. Cornetet, Western Manager of Civic Concerts Service



Harry Zelzer, Manager of Operatic and Concert Events

the Civic Music Association, of which Marx E. Oberndorfer is the musical director and Werra Schuette the executive secretary. The Civic Music Association also offers singing classes for children, mainly of foreign parentage, teaching them Christmas carols and the folk songs of all nations in English. Every spring a festival is held at Orchestra Hall with the combined choruses appearing in conjunction with the Civic Orchestra. This year's festival is scheduled for the last Sunday in April.

The Women's Symphony has drawn the largest attendance in its history in the last two seasons, presenting fewer



Arthur L. Wisner, Head of the Community Concerts Office in Chicago

concerts in a larger hall. During the sabbatical absence of Ebba Sundstrom, it has been found profitable to present guest conductors and prominent soloists, a policy that has roused great public interest. The symphony presented Bidu Sayao with Fank St. Leger conducting; the Vienna Choir Boys with the baton in the hands of Gladys Welge, associate conductor, and Poldi Milner with Erno Rapee. The organization most likely will operate under the guest-conductor system next season.

The Chicago Business Men's Orchestra, George Dasch conducting, plays at (Continued on page 226)

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> SECOND CONSECUTIVE SEASON AS SOLOIST WITH THE CHICAGO CIVIC OPERA ORCHESTRA IN GRANT PARK SERIES

C/o MUSICAL AMERICA, 113 W. 57th Street, New York

(Continued from page 225)

Orchestra Hall on May 3. The soloist

will be Sonia Sharnova who will sing Elgar's 'Sea Pictures'.

The eighty-piece Illinois Symphony, a blessing of the Federal Music Project, will continue its regular Sunday afternoon concerts every week under Albert Goldberg and Izler Solomon. A festival progam of works by American composers is scheduled for mid-February. During the balance of the season, novelties will consistently be presented, these to include a new symphony and Rhapsodic Phantasie for piano and orchestra by Radie Britain, a Symphonic Concertante by Szymanowski and a piano Concerto in F by Tcherepnin.

#### Managers' Attractions Augur Well

Attractions of local managers have kept the town's marquees bright. Bertha Ott presented a generous list of artists with the following still to come: Ruda Firkusny, pianist, and Gertrude Pitzinger, mezzo-soprano, Feb. 13; St. Louis Symphony with Vladimir Golsch-Louis Symphony with Vladimir Golschmann conducting, Feb. 13; Artur Rubinstein, Feb. 20; Walter Mills, baritone, Feb. 27; Jan Kubelik, March 6; Madeline King Bartel, soprano, March 13; Evelyn Eby and Reginald Bedford, two-piano recital, March 20; Roselle Bezazian, pianist, March 27; Harry Hamilton, dance program, April 3; Giovanni Polifronio, violinist, April 24; Daniel Ericourt, pianist, April 24; Feodor Chaliapin in recital, the date of which will be announced.

Harry Zelzer continues to keep the town well posted on current musical celebrities. He schedules Nelson Eddy for Feb. 21; John Pane-Gasser, tenor, March 6; Andres Segovia, March 13; Lily Pons, April 2; Jascha Heifetz, April 24; Benianmino Gigli, Oct. 16; and the Russian Don Cossacks, Oct.

May Johnson will act as personal representative for Rosa Raisa, Sonia Shar-nova and Zlatko Balokovic. She is also the representative for Richard Copley

in Chicago and vicinity.

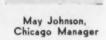
Frederick Barnes is in the concert field again after a successful initial sea-son last year. Under his management are Ilma Bayle, soprano; Dorothy Beall, soprano; Winifred Goodman, soprano; Zita Newell, soprano; Josephine Swinney, mezzo-soprano; Corrine Kerner, ney, mezzo-soprano; Corrine Kerner, contralto; Jane Ross, contralto; Clark Sparks, tenor; George Gilman, baritone; Richard Schreiber, baritone; Eileen Bowmann, pianist; Sigfred Matson, pianist; Charlotte Chambers, vibolicit Edward Public Chambers, vibolic Ch ; Edmond Baldini, cellist; Wilbur Held, organist; Chicago Symphonic Choir, Walter Aschenbrenner conduct-Ukranian Cossack Chorus, Samuel Czuba conducting; and the Oratorio quartet.

Northwestern University's History and Enjoyment of Music series has as-sembled a number of packed houses to hear some of the foremost artists now before the public. The list concluded with a sponsored performance of the Salzburg Opera Guild on Feb. 13. The series will continue again next season, it

is learned with gratitude.

Another feature of the past season has been the eleven lecture-concerts at Thorne Hall, tracing as progressively as possible the history of music. these the time is divided about equally between commentary and performance It is encouraging to note that public response has been sufficient to guarantee the continuation of the series next fall.







Frederick Barnes, Who Enters Upon His Sec-

ond Season as a Concert Manager

Reaction to the Saidenberg Symphonietta, under Daniel Saidenberg, may be taken as a graph of reviving inter-est in musical activities in this city. Two seasons ago the group performed only once but this season there were four concerts. Soloists were Jacques Gordon, Harold Bauer and Eleanore Block and her dance group. The Symphonietta will be heard again in the

coming season.

The Musical Art Series of piano recitals in Orchestra Hall has been sold out. This year, under the direction of the Adult Education Council of Chicago, Walter Gieseking, Dalies Frantz, Flor-ence Kirsch, and Bartlett and Robert-son have been heard. Josef Hofmann is

listed for March 15.

### Choral Groups List Plans

Choral groups will play no small part in reminding the public of certain

standard masterpieces, as well as offer-ing a number of novelties. The Paulist Choristers and their conductor, Father O'Malley, have been par-ticularly active and will make concert appearances throughout Michigan, Indiana, Illinois and Ohio during the remainder of the season. The Chicago concert, which will mark Father O'Malley's tenth anniversary as conductor of the choir, will be given at Orchestra Hall on May 1. After a late spring tour of one week, the boys of the organization will depart for their summer school at Land O'Lakes, Wis-

The Chicago Symphonic choir under Walter Aschenbrenner has also been busy. This group's annual spring concert again will be given in Orchestra Hall. The date is to be announced later.

The Chicago A Cappella choir under the baton of Noble Cain has an ambitious schedule including two concerts at Orchestra Hall on March 21 and May 26. On the former date Bach's motet 'Sing Ye to the Lord' will be

given.

The Chicago Singverein, led by Walter H. Steindel, is to appear at Orchestra Hall on March 30. At this time the group will present the American premiere of a new work by Rudolph Bergh. The Chicago Lutheran Teacher's Chorus, George Tenney directing, plans a performance of the Brahms 'Requiem' for mid-March. The Chicago Bach Chorus under Theodore Lams and the Carl Craven Ladies Chorus continue to uphold rigidly high standards. The Chicago Welsh Male Choir with Robert Gomer Jones as conductor, appears at Orchestra Hall in May.

John Charles Thomas will be soloist with the Marshall Field & Co. Choral Society in mid-April at Orchestra Hall. Edgar Nelson conducts. At the spring concert of the Swedish Choral Club on April 27, three compositions new to Chi-

(Continued on page 227)

### CHICAGO

(Continued from page 226)

cago will be offered. They are Bruck-ner's 'Te Deum', Kodaly's 'Te Deum' and R. Nathaniel Dett's 'The Ordering of Moses'. Harry T. Carlson is the conductor.

The enterprising Apollo Musical Club of Chicago will present the Bach Passion According to St. John' on April 11 with Edgar Nelson conduct-ing. The occasion will be the first time this music has been played in its en-tirety here. Soloists will be Helen Bickerton, soprano; Betty Powers, contralto; Edwin Kemp, tenor; Raymond Koch, baritone; and Mark Love, bass.

Two chamber music groups that will





Father O'Malley, Con-ductor of the Paulist Conductor of the Sai-Choristers Daniel Saidenberg, Symphonietta

present unhackneyed programs in the coming months are the Philharmonic Quartet and the Joseffer Quartet. Doris Humphrey, Charles Weidman and group are scheduled for Feb. 11 and 12.

### CHICAGO WELCOMES ORCHESTRAL GROUPS

### Woman's Symphony, Business Orchestra and New Lange **Ensemble Are Heard**

CHICAGO, Feb. 5.—Chicagoans have been offered a dazzling miscellany of concert attractions in recent weeks.

On Feb. 1 Erno Rappe made his first appearance here as guest conductor of the Woman's Symphony with Poldi Mildner as soloist. Mr. Rapee held this praiseworthy group strictly to the point in a program requiring virtuoso attention to works by Sibelius, Debussy and Strauss. After the Beethoven 'Leonore' Overture No. 3, there was a sturdy version of the Sibelius Fifth symphony, always successful in spirit if not in power.

Debussy's 'Afternoon of a Faun' revealed that impressionism is congenial to the orchestra and the reading was subtle and hypnotic. Miss Mildner chose the Strauss 'Burleske' for piano and orchestra, giving it a racy perform-

There has been much orchestral activity outside the realm of the Sym-George Dasch conducted the Business Men's orchestra—a fine as-semblage of serious minded and skillful amateurs-at Orchestra Hall on Jan. 30, with a beautiful performance of the Franck Symphony balanced by an admirable performance of the Schumann Piano Concerto in which Agnes Conover gave a splendid account of the solo part.

### New Lange Group Heard

On Jan. 31 Hans Lange, Mr. Stock's associate, invited some 300 Chicagoans as his guests in the foyer of Orchestra Hall to hear a program by the newly organized Hans Lange Chamber Or-The program consisted of a sinfonia by Joseph Heinrich Riegel, the 'Marie Theresia' Symphony of his more famous contemporary, Haydn, Tansman's Sinfoniette for Chamber Orchestra and the Chamber Music No. 1 of Hindemith. Mr. Lange's group is selected from the Chicago Symphony and its performance was strong in clarity, force and perfection of detail. A more signficant aspect of the invitation performance, however, was the promise it offers to Chicago of an increased acquaintance with the repertoire scored for groups too large for actual intimacy and too small for the Symphony.

Two one-act operas in English, by Eleanor Everest Freer, 'A Christmas Tale' and 'The Court Jester' were pre-

sented under the auspices of the American Opera, Inc., at the Goodman Theatre on Jan. 27 and 28. The cast included seventy singers. Accompaniments were furnished by the Little Symphony of Chicago with a personnel of twenty-two. Kai de Vermond conducted. Large and enthusiastic audiences gathered to pay their respects to the composer who was given a vote of thanks by the cast at the conclusion of the performances for her contribution to opera in English and American music Mrs. Freer has written in general. many operas besides scores of songs.

#### Mason Gives Recital

There was a large and excited audience at the Auditorium on Jan. 31 for the recital of Edith Mason who had chosen a program in which no composer was listed more than once. It was an occasion to hear again her dazzling and flexible soprano in assignments other than operatic, yet there was the 'Jewel Song' from 'Faust' to remind what eminence is hers in those roles. One group found Debussy in company with Brahms, Joseph Marx and Eleanor Everest Freer who was represented with the melodious 'You'. Such is Miss Mason's agility in darting from style to style and language to language that there was no sense of incongruity. Frederick Schauwecker accompanied admirably.

The Thorne Hall series of lecturerecitals on the History and Enjoyment of Music came to a close on Jan. 26 with the appearance of Rudolph Ganz who hailed dissonance in a sequence of extremely modern minia ures for piano, playing with sympathy and brilliance.

Two pairs of duo-pianists have been in town recently, Bartlett and Robertson on Jan. 18 with a foursome of modern English compositions and other works ranging from Bach to De Falla. Vronsky and Babin drew a huge house at the Auditorium on Jan. 30 presenting three Russian items, one by Babin himself; also the Brahms-Haydn variations and a Mozart sonata.

Engel Lund, folk song interpreter on Jan. 19 brought the Thorne Hall series closer to its conclusion. Uday Shan-Kar and his ballet took over the Auditorium for two performances on Jan. 22 and 23. Jan. 23 brought the Helsinki University Chorus of Finland under Martti Turunen.

#### Harris and Reuter in Recital

Tomford Harris and Rudolph Reuter, local pianists, were heard in their annual recitals, the former in Kimball Hall and the latter at the Goodman Theatre and the French flutist, René LeRoy made his appearance before the Arts (Continued on page 228)

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Rudolph Reuter (special engage-

Voice—Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox, John

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### CHICAGO SYMPHONY EMPLOYS SOLOISTS

### **Busch Makes Three Appearances** under Stock - Mme. Novaes Performs Chopin

CHICAGO, Feb. 5 .- Adolf Busch's sojourn in Chicago was for the purpose of three appearances under Mr. Stock with the Chicago Symphony; the eminent German, regarded early in his career as a second Joachim and like Joachim a devotee of chamber music, has lately added conducting to his musical activities. It was no doubt in this capacity that he lavishly beat his violin with his bow as he made his exits from the stage of Orchestra Hall. The Symphony did indeed supply him with ideal accompaniments to the Mendelssohn Concerto on the afternoon of Jan. 25, and to the Brahms on the Thursday evening and Friday afternoon follow-

ing. Mr. Stock's program for the latter pair of concerts:

The Saint-Säens symphony is rich with open-work and it contains passages that suggest the composer did not despise Gounod, but of it Mr. Stock makes a masterpiece of instrumental showmanship and its large and orotund climaxes he holds down to a compressed tempo, so that the lengthy work, its two movements each consisting of three parts, gains at his hands a certain unity and a certain force. The Weiner novelty was brilliantly received, for its coloring is rich and varied and its episodes, while somewhat ingenuous, are at any rate picturesque. The Reznick overture is a favorite among Mr. Stock's miniatures and he conducted it with his usual

#### Bach Scored Richly by Stock

Mr. Stock's program for Jan. 25 was as follows:

Sixth Concerto, B Flat.......Bach Variations on an Original Theme....Elgar Violin Concerto ......Mendelssohn Selections from 'Siegfried' ....Wagner-Stock

The Bach Concerto was unusually effective, as it is less frequently played at Orchestra Hall than some others of the 'Brandenburg' set; its scoring in

Mr. Stock's version is for violas, 'cellos, double-basses and piano, the richness and sobriety of this coloring being quite suitable to the noble figures employed in the three movements. It was meticu-lously played, with Clarence Evans having as his vis-a-vis in the double solos his erstwhile partner at the first viola desk, Milton Preeves. Mr. Stock found the sedate elegance in Elgar's variations and strengthened it with a performance of the utmost polish. The Wagnerian excerpts, 'Brünnhilde's Rock', 'The Awakening' and the Finale, went bril-

The classicism of Mr. Busch's approach to music was the more notice-able in a chaste, a severe, but a limpid performance of the Mendelssohn than in a gigantically projected, albeit a somewhat carelessly fiddled performance of the Brahms. The strength, clarity and precision of his tone were remarked with admiration; the boldness and directness of his style were found bracing. His view was impersonal but his spirit was brilliantly alert.

Guiomar Novaes was soloist in the program of Jan. 20-21:

Mr. Stock had originally scheduled the fragments from 'Daphnis et Chloé' for the Ravel memorial, but illness in the wood-wind sections made the performance inadvisable and the Strauss score, which has seldom if ever before been used as a memorial save to Theodore Thomas, was a fitting, if a somewhat surprising tribute. Mr. Stock surprising tribute. gave it an unusually broad and flowing performance; the Strauss repertoire is peculiarly congenial territory to him. The Rabaud poem seemed noteworthy chiefly for its workmanship, but the Chausson symphony, a recurrent item in Mr. Stock's annual repertoire, still holds interest for its ethereal transparency of color and its serviceable thematic material, of which Mr. Stock makes finished and moving use.

Mme. Novaes has her own Chicago following and the word "adorable" is frequently on its lips. She played the Chopin with great expressiveness, and for all the intimacy of its spirit her



Guiomar Novaes

performance was bold in its outline, just as her style, for all its charm, rests upon a beautiful technique.

### **Chicago Concerts**

(Continued from page 399)

Club of Chicago on Jan. 23 with Harold

Van Horne accompanying.

Eudice Shapiro formerly of Chicago, more recently an artist pupil of Zimbalist at Curtis Institute, was heard in violin recital at the Studebaker on

### Fritz Fall to Conduct Toch Premiere

Boston, Feb. 5.-Fritz Fall will conduct the American premiere of Ernst Toch's Symphony for Piano and Or-chestra in Boston on Feb. 27 with the W.P.A. Orchestra and Wolfgang Rebner as soloist. Mr. Fall was formerly conductor at the Volksoper in Vienna and conducted Toch's opera 'Die Prin-zessin auf der Erbse' in Germany.

A festival of the Chanters of Tregour, a group of Breton male voices, was held at Perros-Guirrec, France, recently.

### CHAMBER ORCHESTRAS THRIVE IN QUAKER CITY

Sevitzky Conducts String Simfonietta— Music Center Group Performs— Modern Music Heard

PHILADELPHIA, Feb. 5.—The Philadelphia Chamber String Simfomietta with Fabien Sevitzky conducting, gave the second concert of its current season in the Bellevue-Stratford Ballroom on Jan. 26. Bach's B Minor Suite, with William M. Kincaid, solo flutist of the Philadelphia Orchestra as soloist, was outstanding. Casella's transcription of Vivaldi's concerto in C minor, with Alexander Zenker, violinist, as soloist, was performed for the first time. Credited with first American performances were a Purcell suite made up of music from 'King Arthur', in an arrangement by Julian Herbage, and a set of 'Three Pieces' by Guido Guerrini, the movement 'In modo Elegiaco' engaging Samuel Roens, violist, as soloist. Another work was Bernard Rogers's 'Soliloquy' for flute and strings.

The String Orchestra of the Phila-

delphia Music Center was heard under Sylvan Levin, its new conductor, on Jan. 23. An interesting program offered numbers by Tartini, Foote, and Dubensky. Arthur Cohn appeared as conductor for his 'Four Preludes for String Orchestra.

The first of "Three Concerts of Mod-ern Chamber Music" took place in Ethical Culture Society auditorium on Jan. 26. The program comprised Proko-fieff's 'Overture on Yiddish Themes'; Ravel's sonata for violin and piano; Szymanowski's 'Nocturne' and 'Taran-telle' for violin and piano; piano num-bers by Shostakovitch and Tcherepnin, and Debussy's trio for viola, flute, and harp. Participating musicians were: Sadah Schuhari, Maria Hilger, and William Bless, violinists; Samuel Lif-William Bless, violinists; Samuel Lit-schey and Simon Asin, violists; Wil-liam Ezerman, cellist; Eugene List, Paul Nordoff and Maria Ezerman Drake, pianists; Edna Phillips, harpist; John A. Fischer, flutist, and N. Cerminara, clarinetist.

WILLIAM E. SMITH

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By WILLIAM E. SMITH

PHILADELPHIA, Feb. S.

HILADELPHIA'S 1937-38 musical season up to the present writ-ing has provided much of activity and interest with sufficient diversity to insure appeal to various types of music-lovers. In some fields, notably those of the orchestra and the opera an increase over the past two seasons in the num-ber of performances has been observed, with several programs listing works of special importance and significance in local annals, together with items which may have a national interest because of premieres or other reasons. In other realms of the musical art more activity and support would be most welcome.

The city's premier musical organiza-tion is of course the Philadelphia Orchestra, a superb instrumental and tonal



An Increase of Activity Noted Over Past Two Seasons in the Fields of Orchestra and Opera - No Guest Conductors Scheduled, But Caston, Associate, to Lead Four Orchestral-Choreographic Programs in March-Ballet Russe to Make Seven Appearances in Conjunction with the Orchestra Under Ormandy-Youth Concerts Continue to Enlist Interest-Three Metropolitan Visits Still to Come - Civic Players, Concert Series, Clubs, Choral Organizations and Many Other Groups Provide Engaging Fare

vehicle for the finest expression of symphonic music. Supplementing the work of this group is the Federal Music Project Philadelphia Civic Symphony, which has come to play a beneficial part in local musical life in reaching new audiences and in educational and cul-tural functions. Philadelphia is also tural functions. Philadelphia is also well served by other professional and non-professional orchestral ensembles contributing their share to the general interest of the season. Aside from per-formances under Philadelphia Forum auspices by the Boston Symphony and the Cleveland Orchestra (the former organization having already given its concert) the Quaker City will be without concerts by any other visiting major orchestras. The appearance of the Cleveland Orchestra is set for March

As last season the Philadelphia Orchestra has as co-conductors Eugene Ormandy and Leopald Stokowski, the former directing the majority of the concerts in the twenty-eight week roster, with Mr. Stokowski occupying the podium for a six-week period in November and December. Saul Caston, associate conductor, who led three ballet performances some weeks ago is listed to conduct four orchestral-choreographic programs early in March. No guestconductors are scheduled at present.

Several soloists and groups have al-ready appeared. Booked for coming dates are: Ida Krehm, pianist, Feb. 25 and 26; the Barrére-Salzedo-Britt Trio, March 18 and 19; Eugene List, pianist, March 25, 26 and 29; John Charles Thomas, April 8 and 9, and Alice Eh-lers, harpsichordist, April 22 and 23. Of particular interest is a series of seven performances by the orchestra and the Monte Carlo Ballet Russe during the week of Feb. 28 with Mr. Ormandy conducting on Feb. 28, and March 3 and 5, and Mr. Caston, on March 1, 2, 4 and 5. Also billed, for April 29 and 30, is the 'Secular Mass' by Paul Nordoff young Philadelphia

In addition to the twenty-eight pairs of regular subscription concerts and a Tuesday evening series of ten events in its traditional home, the historic Academy of Music, the orchestra has continued the youth concerts established

(Continued on page 230)



Left, Eugene Ormandy, Co-Conductor of the Philadelphia Orchestra

Right, Leopold Stokowski, Co-Conductor of the Phil-adelphia Orchestra

Above, Alfred R. Allen, Manager of the Philadelphia Orchestra



Mrs. Harry A. Mackay, President of the Matinee Musical Club

(Continued from page 229) some seasons ago and uniformly successful since their inception. Six concerts and a recital by the Shan-Kar Ballet were projected, three concerts—Feb. 17, March 23, and April 19—to be conducted by Mr. Ormandy, who, with the exception of one program conducted by Mr. Stokowski, led the others. These youth concerts, with an age limit of thirteen to twenty-five, offer their own soloists and other attractions, those for the next concerts not as yet having been announced.

Aside from its local concerts the orchestra continues its series in New York, Baltimore, and Washington, single concerts and pairs in other centres. For the first time in several years the local concerts have been non-consecutive due to mid-season tours. This season also brought the experiment of replacing several Saturday evening concerts by Thursday evening programs because of the unsatisfactory attendance at the Saturday night events for some years past—the Friday afternoon and Tuesday evening events on the contrary being well-attended.

### Civic Plans American Programs

The Philadelphia Civic Symphony numbering nearly eighty musicians and

## PHILADELPHIA



Emma Feldman, Manager of the All Star Concert Series



Fritz Reiner, Head of the Orchestra and Opera Departments of the Curtis Institute of Music

with J. W. F. Leman as resident conductor, is contribuing actively and notably to the city's musical life under the banner of the WPA Federal Music Project, Irving Cahan, district super-visor. Weekly concerts are provided in Irvine Auditorium, University of Permsylvania, and Mitten Hall, Temple University, the series at each university being sponsored by the respective institu-Concerts are also given in halls in various city high schools and other auditoriums. Guest-conductors, local and visiting soloists, ballet groups, choruses, and other attractions are frequently billed. Works of American composers are often programmed. It is worth not-ing that eighteen American orchestral works were played from October. 1 to Feb. 1, and others are scheduled for future concerts and radio broadcasts, the orchestra, since January, heard over the air every Saturday after-noon. Apropos of American music the

orchestra has scheduled two programs for Feb. 20 and 22 with G. Lee Berger and LeRoy Anspach, pianists, as respective soloists.

Guest conductors for the next months include Armand Balendonck, Arthur Fiedler, Fritz Mahler, Chalmers Clifton, and Isadore Freed. Soloists booked include Virginia Kendrick, contralto; Edna Haddock, soprano; Jeanne Behrend, Leo Litwin, piamists; Sascha Jacobinoff, violinist; Thomas Elmer, 'cellist, Waldemar Giese, contrabassist, and Helma Nitzsche, dancer. The Mary Binney Montgomery Dancers are on the calendar for a February performance with Guglielmo Sabatimi conducting, the program to feature the world premiere of 'County Fair' with music by Evelyn Berckman. Mr. Sabatimi, noncinally conductor of the Rittenhouse Chamber Orchestra, another project unit is also to lead the Civic Symphony



Dr. Josef Hofmann, Director of the Curtis Institute of Music

in other programs including one or more chamber-operas. A performance of Bach's B Minor Mass, to be conducted by N. Lindsay Norden, is projected for the Spring, and other choral events are anticipated.

Aside from the Civic Symphony and the Rittenhouse Chamber Orchestra, the larger units of the project are the Penn and the Sylvania Concert Bands, led respectively by Lieut. Joseph Frankel and Joseph DeLuca, and engaged largely during the season with concerts in the city's schools, both bands being associated on occasion as the Pennsylvania Symphonic Band for public concerts. Another unit is the Delaware County Concert Orchestra, Leonard Di Maria, conductor.

The project's Composers Forum-Laboratory under Mr. Leman, in addition to reviewing works and approving their performance by the project's units, is active in organizing recitals and chamber-music programs devoted to works of Philadelphians and other American composers.

Another Philadelphia group operating under the Federal Music Project (national) is the Federal Copyists Proj-

(Continued on page 231)



# GIBSON

SOPRANO

LONDON Miss Elizabeth Gibson's Recital of Lieder bore the obvious fruit of instinctive appreciation and applied study of the verbal text. (Sunday Times).

It was good to hear so vital and accurate a performance . . . brilliantly sung by Elizabeth Gibson. (Morning Post)

THE HAGUE beautiful and extremely well trained voice, much taste and much charm and above all much distinction . . . (Abendpost-).

a very skilful artist, with a beautiful voice and a very good vocal technique . . .
(The Nederlander).

AMSTERDAM Go and listen to Elizabeth Gibson singing, she is the incarnation of charm . . . (The Telegraaf).

The voice is supple and time . . . (Handelsblatt).

BRUSSELS possesses a beautiful voice . . . the charming facility with which she executes most difficult passages denotes a great talent (Le Soir).

## PHILADELDIHA

(Continued from page 230)

ect headed by Arthur Cohn, young Philadelphia violinist-composer. Orchestral compositions to the number of 536 representing 215 American composers have been copied (scores and parts) from the time of the project's inception to Jan. 25, with 78,000 pages copied by hand and 135,000 pages by mechanical reproduction. These works have been added to the Fleisher Music Collection in the Free Library of Philadelphia where they are available for inspection, and use, by students, musicians, and conductors.

Of this season's concerts by the Philadelphia Youth Orchestra with Walter Stein as conductor, one remains to be given. Scheduled for March 20 in Fleisher Auditorium, the program is to feature José Iturbi as soloist. It is expected that the famous pianist will play two concertos, with Mozart's D Minor definitely announced as one of the

Two out of three programs remain to be presented by the Italo-American Philharmonic, conducted by Guglielmo Sabatini and now in its eighth season. A program on Feb. 20 in the auditorium of the Manufacturers and Bankers Club will feature Pergolesi's 'La Serva Padrona' and an orchestral-choregraphic bill on March 27 lists the Mary Binney Montgomery Dancers.

The Women's Symphony, J. W. F. Leman conductor, announces a Spring series for Bethany Auditorium, the calendar calling for concerts in March, April, May, and early June. In association with the Philadelphia Quartette Club, the orchestra plans programs in February and April. A number of community concerts in various localities are also projected. Other orchestral groups of this area with concerts planned for the coming months include: the Germantown Orchestra, N. Lindsay Norden, conductor; the Roxborough Symphony, Leonard DiMaria, conductor; the Main Line Symphony, Adolph Vogel, conductor; the Swarthmore Symphony, Dr. W. F. G. Swann conductor; the Old York Road Symphony,



Harl MacDonald, Conductor of the Choral Society of the University of Pennsylvania and of the Mendelssohn Choir

Louis Angeloty, conductor, the Northeast Philharmonic, Edward A. Stringer, conductor. The National Youth Administration Orchestra, is performing every forthnight under various young conductors and with talented youthful soloists on each prgoram.

### Three 'Met' Operas Still to Be Heard

In the realm of opera Philadelphia is served principally by the Metropolitam Opera of New York and the local Civic Grand Opera Company, each group giving its performances in the Academy of Music. The Metropolitan scheduled eight offerings for its local season. So far five productions of the eight scheduled have been given, enthusiastic ambiences of capacity dimensions applanding splendid performances of "Norma", "Tristan and Isolde", "La Traviata",



Mrs. George Warren Elliatt, President of the Philadelphia Musical Club

'Onello', and a double bill offering 'Guarmi Schichi' and 'Elektra'. Remaining dates are Feb. 15, with 'Siegfried', and March 8 and 15. It is believed that the success of the Met's current Philadelphia season may result in a larger mumber of performances next season.

The Civic Grand Opera Company, Dr. Francis Pelosi, general manager, has already presented 'Carmen', 'Madama Butterify', 'Hänsel and Gretel'. 'Cavalleria Rusticana' and 'Pagliacci'. 'Lohrengrin' with Laszlo Halasz conducting is scheduled for February, other dates are March 10 and 22, April 5 and 21. In addition to Mr. Laszlo, conductors are Fritz Mahler and Gabriele Simeoni. Another opera group scheduled for a late February appearance in the Academy of Music is the Salzburg Opera Guild in Mozart's 'Cosi fan Tuttee'.

Philadelphia presents a fair measure of representation in the department of chamber music although this activity is largely indigenous, very few of the nationally or internationally famed ensembles visiting the city. Valuable work, however, is being done here by the Philadelphia Music concerts and recitals in its concert hall virtually every Sunday evening with musician members of the



William K. Huff, Executive Director of the Philadelphia Forum

organization and guest-artists taking

#### Simfonietta to End Series

The American Society of the Ancient Instruments, Ben Stad, founder and director, plans a Spring Festival of four programs to take place April 5 and 6 in the auditorium of the University of Pennsylvania Museum, together with which with the University School of Fine Arts, the Society recently became associated. Consisting of Jo Brodo, pardessus de viole, Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, clavecin, the Society will be assisted by Ethel Luening, soprano; Elizabeth Wysor, contralto; George Lapham, tenor; Benjamin DeLoache, bass; Otto Luening, flute; the Mary Binney Montgomery Dancers, and the University of Pennsylvania Choral Society.

The Philadelphia Chamber String Simfonietta founded and conducted by Fabien Sevitzky and now in its twelfth season will conclude a series of three concerts in the Bellevue-Stratford ballroom on April 20, the program to comprise works by Byrd, McCollin, Fulei-

(Continued on page 274)



## GENEVIEVE ROWE

Coloratura Soprano

### WEEKLY BROADCASTS

SOLOIST: PHILIP MORRIS PROGRAM—WEAF and WABC SOLOIST: CONSOLIDATED EDISON PROGRAM—WEAF SOLOIST: MUSICAL IMPRESSIONS (Alfred Wallenstein, Cond.) WOR SOLOIST: SEALTEST PROGRAM (Alexander Smallens, Cond.) WEAF

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Boston Common

Faneuil Hall

Old South Meeting House

The Symphony Reports a Steady Increase in Patronage and Heightened Public Interest in Summer Concerts at Stockbridge — Managerial Barometer Steadily Rising in City—Opera Guarantors Find Surplus Funds the Rule—Chamber Music Ensembles and Choral Societies Maintain Traditional Place

By GRACE MAY STUTSMAN BOSTON, Feb. 5.

7 ITH all the enormous amount of activity in the managerial studios it is pleasant to record a steady increase in the patronage of the Boston Symphony. Its prestige has never been questioned, yet there seems to be an added interest in the concerts



Arthur Fiedler, Conductor of the "Pops" and the Esplanade Concerts

this year, and while its series of Stockbridge concerts the past summer added considerably to its fame, the orchestra pursues the same dignified methods of advertising its talents and the Boston public responds with gratifying prompt-

Aaron Richmond is one of the veteran managers in Boston and handles not only musical events but dance events as well. For a number of years he has concentrated his efforts upon building a series of concerts centered in Jordan and Symphony Halls.

Mr. Richmond is not alone in his

increased industry, since Mrs. Esther Snow Carter tells us that she has also had one of the busiest seasons in some time. Singularly, her most expensive artists have been the ones most frequently in demand. The coming year she is taking on only ten attractions, and as this means intensive booking, she has not fully decided which group of ten she will handle, although indica-tions are that she will have another

very successful year during 1938.

Continuing to read the managerial barometer, we find Bertha Wells in the midst of a decided up-swing in placing musical talent. She reports the busiest season in her studio since she entered the managerial field some six years ago. She has now taken over the manage-ment of Edmund Bradley and his 'Petit Ballet Russe', together with Ludwig Juht, contra-bass player, and a member of the Boston Symphony. Dorothy Richardson, Boston's most prominent negro contralto is also under the ban-ner of Miss Wells, who also manages concerts by The Little Symphony, organized more than twenty years ago as The Lake Placid Ensemble, of which Julius Theodorowicz, assistant concert-master of the Boston Symphony, is the conductor. In addition to the ensembles,



Bernard Zighera, Who Conducts the Boston Chamber Orchestra

dance and instrumental events, Wells also places the Frank MacDonald String Quintet, Claude Chiasson, harp-sichordist; Frances Foskette, soprano; Edna Merritt, contralto; Edwin Bilt-cliff, pianist, and Howard Harrington, tenor. Madelen Paltenghi, lyric soprano and diseuse is also on Miss Wells' list.

### Metropolitan to Visit

It is significant that the annual spring visit of the Metropolitan Opera last



Serge Koussevitzky, Conductor of the Boston Symphony

season netted its guarantors a nest egg this year, and with Mrs. Anita Davis Chase again holding the reins of local management, it is again probable that a surplus will be the rule rather than the exception. Mrs. Chase severe-ly limits the number of people whom she will handle, which after all may be an excellent idea.

An outstanding group of instrumental-ists is that of the Boston Chamber Music Society, Bernard Zighera conduc-tor, and there is every indication that



compson Stone, Conductor of the Apollo Club and the Handel and Haydn Society

this society will have one of the most successful seasons in its rather brief existence this coming year. Mr. Zighera, one of Boston's most talented of



Bunker Hill Monument

the younger musicians, is first harpist in the Boston Symphony, as well as an expert pianist and a discerning conductor.
The Boston String Quar-

tet is slowly but surely carving a place for itself in the musical life of Boston, and it is to be hoped that the quartet may carry

on for some years to come. The Flute Players' Club has opened its season with a very successful concert and while no literature is available at the moment, the club goes forward in the preparation of pro-grams, most of which are dedicated entirely to the presentation of new and unusual music in seldom heard combinations. Geor-

ges Laurent is again the artistic director of the club.

A chronicle of the musical life of Boston would be incomplete without mentioning the Handel and Haydn Society of which Thompson Stone is conductor. A veteran in the field of choral singing, this chorus of mixed voices gives performances of "The Messiah" each Christmas season, as well as other oratorios "in season."

### Clubs Contribute Greatly

Contributing to the constructive side of the musical life of Boston are the various women's organizations such as the Chromatic Club, now in its fifty-first year, the MacDowell Club, which maintains an orchestra and chorus, with Arthur Fiedler as conductor and the Arthur Fiedler as conductor and the Music Lovers' Club which sponsors concerts given by young musicians as well as giving financial encouragement to talented and deserving students. Despite the fact that these clubs do not come under the head of professional organizations, they nevertheless have a direct bearing upon the development of musical intelligence among the younger people of the city, and it is a notable fact that when sponsorship is wanted for some artist of worth, but of slight prestige, it is to the women of these clubs that friends, relatives and managers turn for support—and it is seldom refused. The Boston Musical Guild has been instrumental in furthering the careers of many young musicians who would otherwise have become musically stifled.

The New England Conservatory of

Music, is this coming year, planning a more intensive campaign of sending out musical ambassadors to schools in Metropolitan Boston, with the idea of (Continued on page 233)



Mrs. Anita Davis-Chase, Manager of Metropolitan Opera Visits and Numerous Concert

(Continued from page 232)

interesting the students of High School age in becoming active musicians. The venture was inaugurated some time ago, but the recent depression somewhat interfered with the activity.

The young musicians of the school, selected for their peculiar qualifications of proficiency plus personality, are sent in groups of from three to five, possibly



Esther Carter, Concert Manager in Boston

O.A.

Bertha Wells, Who Manages Artists in Boston

N

D

more, and in each High School visited, they give a brief concert as a part of the school routine. Dr. Wallace Goodrich, director of the conservatory, reports unusual enthusiasm among the young people of the various schools visited, for the performances of the youthful musicians.



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### BOSTON

By its fourth year the Boston Morning Musicales had reached capacity for season ticket holders. Since that time it has had the diplomatic task of placating a waiting list which has continued throughout depression.

Since the beginning, the success of the Musicales has been largely due to the untiring efforts of Mrs. John W. Myers, chairman; and her co-chairman Mrs. A. Barr Comstock, Mrs. John A. Greene, director of the Boston School of Occupational Therapy; Harriet A. Robeson, Mrs. Theodore T. Whitney, Jr., and Mrs. H. Parker Whittington. They are responsible for the handling of the committee of nearly 100 and for arranging the tremendous detail which characterizes the smooth running of the concerts.

In the matter of the selection of artists the executive committee examines a list of outstanding artists from which to make their choice for the next season. Six artists are chosen on the open market to meet the special demands of the committee who insist that their patrons have the best in voice, piano, violin, of the concert and operatic stage, and only master instrumentalists. The high quality and diversity of the Musicales has served as a model and has brought numerous inquiries from other cities.

### CHAMBER ORCHESTRA IN BOSTON PROGRAM

Zighera Conducts Players in List of Unusual Works— Civic Symphony Heard

Boston, Feb. 5.—Conducted by Bernard Zighera, the Boston Chamber Orchestra has given a most stimulating program, with Joseph Szigeti, violinist, as soloist. The program is worth recording, and comprised a Sinfonia in D, Op. 18, No. 4, by Johann Christian Bach in a first performance in Boston; the 'La Folia' for violin, by Corelli; Concertino for piano and orchestra by Jean Françaix in a first performance in Boston with the versatile Mr. Zighera playing in charming fashion; the Mozart Concerto No. 4 in D, for violin and orchestra and to close, an 'Italian Serenade' by Hugo Wolf. Mr. Szigeti played in his usual form, but it was Mr. Zighera in his role as pianist who rather stole the show, while Richard Burgin, concertmaster of the Boston Symphony wielded a sympathetic baton. A most enjoyable evening, and one which drew a distinguished audience.

The Boston Civic Symphony Orchestra, Joseph Wagner conducting, has celebrated its twelfth season by giving a concert in Jordan Hall with Leo Litwin, pianist, as assisting artist in the Rubinstein Piano Concerto, Op. 70, in D Minor. Mr. Litwin made a very favorable impression, although we felt that his considerable talent was a bit wasted upon the material chosen for presentation. Mr. Wagner arranged orchestral items from Mozart, Hadley, Chabrier and Richard Wagner, including a first performance in Boston of Lawrence Powell's 'The County Fair'. A fair-sized audience appeared to enjoy the concert.

The State Symphony, under the baton of Alexander Thiede, has completed

one cycle of programs and commenced another. For the mid-January concert, Guy and Lois Maier were the excellent soloists, heard in the Mozart Concerto No. 10, (K.365), in E Flat. The program being dedicated to Mozart, Mr. Maier was heard as soloist in the Piano Concerto No. 22 (K.482), and for orchestral item, Mr. Thiede selected the Symphony in G Minor, K. 550. The program aroused great enthusiasm, both for the soloists and the orchestra. The opening program of the present series featured 'Horizons' by Arthur Shepherd, with the composer conducting, together with the Max Bruch Violin Concerto in G Minor, played in capable manner by Harry Ellis Dickson, guest artist. Mr. Thiede opened the program with the Haydn Symphony in G.

Reginald Boardman, one of Boston's own talented musicians, appeared in a piano recital, assisted by the Pro Arte Woodwind Ensemble comprising Messrs Louis Speyer, oboe; Boaz Piller, bassoon; Rosario Mazzeo, clarinet and Willem Valkenier, French horn. In addition to some works by Schubert, Schumann, Ireland, Bridge and Rachmaninoff, Mr. Boardman offered Ernest



Aaron Richmond, Manager of An Artists'
Course in Boston

Bloch's Sonata in a first performance in Boston. The work is percussive and (Continued on page 238)

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### MUSIC: New Choral Works for Men's and Women's Voices Issued

FINE NEW CHORAL WORK BY ARTHUR SHEPHERD

IN 'The Song of the Pilgrims', a cantata for chorus, orchestra and tenor solo, with a poem by Rupert Brooke for its text, Arthur Shepherd has composed a superb choral work. Not only is it an eminently fitting setting for its inspiring text but in its thematic material and the text but in its thematic material and the craftsmanship with which that is handled it is one of the noblest works of its kind yet brought forth in this country. It is published by C. C. Birchard & Co.



Arthur Shepherd, Whose 'Song of the Pilgrims' Has Appeared

An extended moodful orchestral intro-An extended moodful orchestral intro-duction ends as a distant voice sings a 'Kyrie eleison', and then the pilgrims, 'halted around the fire by night, after moon-set, sing this (chorus) beneath the trees", beginning:

'What light of unremembered skies Hast Thou relumed within our eyes Thou whom we seek, whom we shall find?'

In this Andante tranquillo section there is a spiritual dignity as well as a poignant pathos in the voiced despair of the pilgrims and their solos of reminiscence, with the 'Kyrie eleison' interpolated from time to time with singularly impressive effect.

Then from the moment that with "hearts sick of fruitless homing" they entreat the "God of all desirous roaming" to hearten

them onward a worshipful majesty of utterance is achieved through the medium of eight-part choral writing that eventually reaches a thrilling climax. And after it the work ends in a mood of all-embracing peace. The music breathes an unflagging spontaneity, while the choral writing resolves the properties of the processibilities. spontaneity, while the choral writing reveals a keen alertness to the possibilities of vocal sonority. As a minor detail of exactitude, it would seem that in the first six-four measure at the top of page 16 a three-two designation would more faithfully have reflected the composer's intentions.

### OLD ENGLISH SONG GARLAND TO ADORN WOMEN'S CHORUSES

U NDER the title of 'A Garland of Old English Songs' Theophil Wendt has harmonized and arranged for women's voices with altogether delightful results half a dozen early English vocal treasures, most of them so unfamiliar as to have the most of them so unfamiliar as to have the glamor of novelty and all of them so charged with the indefinable fragrance of the music of their time and place as to possess an irresistible appeal. The collection is published by the H. W. Gray Co.,

Inc.
The opening number, 'Come You Not From Newcastle?', is itself of such a nature as to lure one on to further investigation. The air of this was first printed in 1650, while the words were already known in the sixteenth century. It has the character of a folk-song, and Mr. Wendt has injected into his arrangement a subtle suggestion of a folk-song, and Mr. Wendt has injected into his arrangement a subtle suggestion of archaic harmonic feeling. Perhaps the two loveliest songs of all are 'All In a Garden Green', with both lyric and air from a sixteenth century manuscript, and the lullaby 'Golden Slumbers Kiss Your Eyes', with a lyric first printed in 1603 set to an early eighteenth century air. Then there is Nicholas Breton's Elizabethan lyric, 'In the Merry Month of May', with Dr. John Wilson's lilting music for it, while 'A Kiss I Begg'd', with an air by the seventeenth century John Gamble, and 'Ah! the Sighes That Come Fro' My Heart', from a sixteenth century manuscript, like 'All In a Garden Green', complete the set.

All are harmonized for women's chorus

Garden Green', complete the set.

All are harmonized for women's chorus in four parts with the one exception of 'In the Merry Month of May', which is in three parts, for two sopranos and alto. This is a collection that no women's choral group can afford to overlook. group can afford to overlook.

### NOTEWORTHY NEW SONGS ISSUED HERE AND ABROAD

IN the song 'Night on the Lagoon' Keith Crosby Brown has evoked a mood so perfectly suggestive of the opening lines

of the text, 'Night winds stir the lagoon 'neath a wandering moon', that the listener's imagination is held under an unbroken spell. The composer has contrived a harmonic scheme in the accompaniment that seems simple but is subtly intriguing, and while some kind of melodic recitative might have seemed eminently fitting to express have seemed eminently fitting to express the spirit of the words the significant vocal line is much more than that. The author of the verse is George Murray Brown. The song is a recent addition to the im-posing array of worthwhile songs that the Galaxy Music Corporation has placed to

And through the same publishing firm as And through the same publishing firm as their representatives in this country the London house of Elkin & Co. sends some effective new songs, notably 'The Faithless Shepherdess' by the gifted Muriel Herbert, who seems to have an exceptional flair for writing music that captures the essence of flavorsome early English poetry. In this instance she has made a felicitous setting of words taken from William Byrd's 'Songs of Sundry Natures' of 1589. Adda Heynssen has achieved a markedly individual devotional expression in her 'Inscription', a setting of traditional words from the German 'Des Knaben Wunderhorn', for which an English translation is horn', for which an English translation is also provided. It is written in only one key for medium voice. 'Birds on the Water' by Montague Ewing has a gratefully swinging melodic line that builds up to a swinging melodic line that builds up to a traditionally brilliant high-note ending, the effect of the song being greatly enhanced by the gracefully rippling piano accompaniment. Then 'Such Is the Heart', with words and music by Evelyn Cargill, is an effective little song of dignified sentiment aptly reflected in the music.

### 'THE FORSAKEN MERMAN' NOW FOR WOMEN'S VOICES

Now FOR WOMEN'S VOICES

WOMEN'S choruses will greet with special interest the appearance of Arthur Somervell's cantata 'The Forsaken Merman' (originally for baritone solo and mixed chorus) as arranged by the composer for female voices, grouped as first sopranos, second sopranos and altos, with the extended solo part given to a contralto. As a new entity, suitable for a major work on a miscellaneous program, it is published in London by Novello & Co. (New York: The H. W. Gray Co.).

The cantata is a setting of Matthew Arnold's fine poem of the name that it bears, and it was written for and produced at the Leeds Triennial Festival of 1895. Music fashioned along traditional lines at that time sounds no less traditional today, but this is a fluently written and pleasing

work and the chances are that it may

work and the chances are that it may prove more effective as sung by women's voices only, with an opulent-voiced contralto soloist, than in its original form.

The poem itself is, of course, so intriguingly imaginative that its appeal would undoubtedly offset even a poor setting with most audiences, but, while it can scarcely be said that all its dramatic implications have been realized in this score, Mr. Somervell has written an essentially grateful choral work nevertheless. Through a mistake in the binding the order of the last pages is confused.

### DISTINCTIVE SERIES OF WORKS ARRANGED FOR WOMEN'S VOICES

NDER the general title of the 'Elmira College Choral Series' a baker's dozen of works arranged for women's voices by Gwynn S. Bement has been published by J. Fischer & Bro. The range is wide and in the choice of material an uncommonly high standard has been adhered to with scarcely any compromise. scarcely any compromise.

scarcely any compromise.

In all his arrangements Mr. Bement reveals the experienced hand of one who knows how to get the best results with women's voices in choral groups. Three of the set are for four-part chorus. These are 'Sing Unto God' from Handel's oratorio 'Judas Maccabaeus', which with a full-throated chorus capable of negotiating the Handelian embellished line smoothly should have a thrilling effect, the 'Hear, King of Angels' from Bach's 'Christmas Oratorio', equally taxing but equally rewarding, and the somewhat earlier Antonio Lotti's beautiful 'Sanctus'.

Among the others, arranged in three

Lotti's beautiful 'Sanctus'.

Among the others, arranged in three parts, are two of the earlier classics, a noble 'Miserere' by the fifteenth century Josquin des Près and a 'Benedictus' by Palestrina, as well as the chorale 'Jesus, Who Didst Ever Guide Me' from Bach's 'Christmas Oratorio'. Conspicuous among the seculiar pieces is an unfamiliar old Irish Ullaby 'Percefully My Baby Sleen' which the seculiar pieces is an unfamiliar old Irish lullaby, 'Peacefully, My Baby, Sleep', which in this skilfully made transcription is a little gem. Then there is Eugen d'Albert's 'The Maiden and the Butterfly', none too familiar, and the list is rounded out with 'The Smith' by Brahms, Schumann's 'In May', Gretchaninoff's 'On the Steppe', Grieg's 'I Love Thee' and Sullivan's 'Sigh No More, Ladies'.

### A NEW AUSTIN SONG AND CHORUS FOR MEN

IN 'At Eventime' Grace Leadenham Austin has written a song that makes an inescapable appeal by virtue of its spontaneity and simplicity and, most of all, the unabashedly nostalgic element in its melodic contour. Both poem and music are the work of Mrs. Austin and the wistful character of the words is so aptly reflected in the music that both will haunt the memory. Yet the composer has successfully escaped any triteness. It is a little song so useful for occasions of many kinds, including radio broadcasts, that it cannot fail to make many friends. The cannot fail to make many friends.

publishers are J. Fischer & Bro.

And from a different publisher,

And from a different publisher, G. Schirmer, Inc., comes another song by this composer, 'Ma Cabin in de Pine Trees' as arranged for four-part chorus of men's voices by Ralph L. Baldwin. This fine plantation song emphatically has something of the complete composition of the Stephen Footer composition. of the quality of the Stephen Foster songs of the South, a quality intensified by the harmonic coloring and vocal timbre provided for in this arrangement for male voices, and it undoubtedly will become a popular fixture in the répertoire of men's choruses and glee clubs. choruses and glee clubs.

### A PURCELL MUSICAL WHIMSY NOW ARRANGED FOR ORGAN

FOR the Perfect Purcellite there is a special element of interest in the appearance of the 'Fantsy on One Note' by the composer of 'Dido and Aeneas' as arranged for organ by C. F. Simkins and so published by the Oxford University Press (New York: Carl Fischer, Inc.). The arrangement has been made with good judgment and in its new garb this curious little musical whimsy by the great Henry (Continued on page 235)

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### New Music Issues

(Continued from page 234)

Purcell will doubtless become more familiar to the musical public.

The arranger makes the suggestion that the basic note of the Fantasy, middle C, be held down by means of a wedge (on the solo organ), and says that no harm will be done if it is sounding while the other manuals are prepared. Then at the end the "silence" piston is to be used.

From the same publishers come also a 'Lullaby' and a set of 'Three Miniatures' by Gordon Phillips, similarly for organ. The Miniatures, each of which is only two pages in length, have greater musical interest than the 'Lullaby', which is marred by obtrusive harmonic vagaries.

L.

### NEW OPERETTA BY MOORE FOR HIGH SCHOOL PUPILS

THE happy combination of Douglas
Moore, as composer, and Stephen Vincent Benét, as librettist, has produced a
lively and charming operetta for High
School use, called
'The Headless
The Resed



Horseman'. Based upon the famous "Legend of Sleepy Hollow," a sparkling plot is developed which is entertaining which is entertaining from beginning to end. It tells the story of the unhappy Katrina who is to be wedded, much against her wishes, to the ugly and uninteresting school

Douglas Moore

to the ugly and uninteresting school teacher, Ichabod Crane. Her true love, Brom Bones, thinks of a plan to thwart the schemes of Cornelius Van Tassel, Katrina's father, who is bent on carrying out the Van Tassel tradition of the eldest daughter marrying a school-master. The unwinding of this plot is accompanied by ingenious music by Douglas Moore as setting for the amusing words of Stephen Vincent Benét, and the collaboration should insure certain success with nearly all types

of audiences.

Musically, there is plenty of chance for the young singers to show to their best advantage. Beside solos, Mr. Moore has provided some pretty madrigals that are to be sung unaccompanied, as well as some boisterous part-songs for boys' voices. The orchestration provided is especially suited to performance by high-school players. The E. C. Schirmer Company has published this operetta in an attractive format. G.

### MANY NEW TRANSCRIPTIONS FOR DUO-PIANISTS TO PLAY

DUO-PIANISTS avid of new material DUO-PIANISTS avid of new material for concert or radio programs should find much to their taste in the additions that J. Fisher & Bro. have made recently to their library of transcriptions for two pianos. Four of these newest transcriptions have been made by Pierre Luboshutz, with considerable first-hand experience in ensemble piano playing to guide him. One is a discreet and effective arrangement of Bach's chorale prelude 'Now Comes the Gentiles' Saviour', two of the others concern Cesar Cui's 'Orientale' and Rameau's 'Air très gai', both of which likewise make the transition with good grace, while 'Les reverances nuptiales' by J. Boismortier, a French contemporary of Bach, is presented as a tid-bit with an especially engaging quality.

quality.

One of the most felicitous of the transcriptions yet issued by this firm is the setting of the cowboy tune 'Fuller and Warren' by Vera Brodsky and Harold Triggs. It has been made with a discernment keenly alert to well-balanced sonorities and wellguaged dynamic effects. The elaboration of the tune with triplets and broken triplets lends an irresistible lilt and sparkle to the

lends an irresistible lift and spaces.

To the same series Alexander Kelberine has contributed arrangements of Rachmaninoff's "Lilacs' and a 'Lullaby' by Tchaikovsky. The Rachmaninoff song has been handled with especially good judgment.

The spirit of the Tchaikovsky 'Lullaby' is somewhat obscured by over-elaboration. Then Handel's Fifth Organ Concerto has been suitably transcribed by Hannah Klein. The work proves well adapted to the two-piano medium, and although it consists of four movements it occupies only eleven pages of double score. Of these four short movements the Allegro and the Alla Siciliano are the most effective musically

### MORE NOTEWORTHY ADDITIONS TO THE VIOLIN REPERTOIRE

MORE transcriptions for violin and piano by Joseph Szigeti, published in the 'From a Szigeti Program' series, come from Carl Fischer, and conspicuous among them for novel interest are three pieces taken from Peter Warlock's 'Capriol' Suite and the 'Jeunes filles au jardin' from Mompou's 'Scenes d'enfants'.

The Warlock pieces taken over are the 'Basse-danse', the Pavane, based on "Belle qui tiens ma vie' from the 'Orchesographie' of the sixteenth century Jean Tabouret, and

qui tiens ma vie' from the 'Orchesographie' of the sixteenth century Jean Tabouret, and 'Mattachins'. These are all three-page pieces (published under one cover) and in retaining their simplicity of style Mr. Szigeti has preserved with it the fragrance of old French music that they exude. While all of them have an abundant measure of charm the Pavane in particular possesses a haunting loveliness. They are not for everyone to play, as, while technically they offer little difficulty to speak of, an intuitive understanding of their spirit and style is essential in order to do them justice. The transcriber has also made an arrangement of them for two violins and piano, published in the same series.

The fanciful little Mompou sketch of 'Maidens in the Garden' lends itself well to the violin medium and is quite as atmospheric and alluring in its new guise as in its original form. For one of its slower its slower "Chantez moments the instructions read: "Chantez avec la fraicheur de l'herbe humide". Then there is a stylistically discreet version of the charming Passepied from Rameau's opera 'Castor and Pollux' and, in addition, a very carefully edited concert edition of the Paganini Caprice No. 2, in B Minor, to be played, of course, unaccom-

panied.

The same publishers have added to their already lengthy list of original pieces for the violin by Richard Czerwonky two 'Fragments' and a 'Mirage', short pieces but commonly effective. All are characterized by an individual harmonic resource-fulness, and 'A Fragment, No. 1, is a very poetic morsel, while its companion 'Fragment', in civilization believed. poetic morsel, while its companion 'Frag-ment' is scintillatingly brilliant. The 'Mirage with its arresting and insistent chordal ac-

companiment through its first page and its piquant harmonies is a lovely bit in a quite

companiment through its first page and its piquant harmonies is a lovely bit in a quite different way.

The same firm publishes Richard Hageman's 'October Musings' for violin, a composition that should be brought to the attention of all concert players. It is a piece of noteworthy melodic beauty and poetic suggestion. Formally compact, fashioned, as it is, on the traditional A-B-A pattern, it has at the same time a fine, free, improvisational feeling in its reflective and ecstatic violin soarings, supported and enhanced by a piano part of rich coloring.

### A 'PAGEANT OF AUTUMN' BY SOWERBY FOR ORGAN

U SING the alluring title, 'Pageant of Autumn', Leo Sowerby has written another extended work for organ, and it has just been released by his publishers, the H. W. Gray Co. This is a work in



Leo Sowerby

which a welcome sense of spaciousness inheres, for the American composer has spread his ideas over a canvas of generous dimensions and has played with them in leisurely fashion.

The opening idea, which proves to be the main theme, has such a vital thrust that the playing indication, 'exuberantly; with verve', seems almost superfluous. In its later recurrences it takes on an ever more exultant character and eventually a brilliant finale is built up. The middle section, somewhat extended and discursive and involving effective changes of key, and involving effective changes of key, is of a more meditative character.

There are, of course, those who have not found it easy to accept Mr. Sowerby's

harmonic premises in some of his previous works and there is much harmonically that they will find disturbing in this, but there is a greater spontaneity here than, for instance, in his organ suite published a year ago and, with it, a propulsive vitality that must command confidence in the sincerity of the composer, however arbitrary and even perverse his dissonance may seem at times. The work covers twenty-four pages. The work covers twenty-four pages.

The same publishing firm has also made number of additions to its St. Cecilia a number of additions to its St. Cecilia Series of organ compositions and among them a Folk-Song Prelude by Garth Edmundson stands out by virtue of the essentially musical treatment the basic melody receives, a melody that has a strong tinge of the nostalgic plantation song. In contrasting vein 'Ariel' is a sparkling recital piece deftly written, while 'A Nordic Reverie' by Margrethe Hokanson starts out promisingly but soon develops an austerity complex through harshly abrupt changes of key that irritate the listener.

austerity complex through harshly abrupt changes of key that irritate the listener. The old English folk-song 'Barbara Allen' of many different guises, but used here in a form peculiar to the mountains of Western North Carolina, supplies Charles Vardell, Jr., with an appealing basis for his 'Skyland'. Then Louis J. Gehrm, Jr., has written a Chorale Fantasia on 'Old Hundredth', but gratuitous dissonance robs the fine old hymn tune of its diginity and essential solidity, which can hardly fail to be resented, for "All People That On Earth Do Dwell' does not lend to modernistic harmonic carousing. The same publishers also have brought

lend to modernistic harmonic carousing.

The same publishers also have brought together a number of previously issued Bach transcriptions in one collection and therewith produced a notably usable organ book for occasions of many kinds. The contents, compiled by John Holler, comprise the Andante from the third sonata for solo violin, 'Anna Magdalena's March', the Arioso from the violin concerto in G Minor (also used by Bach in at least two other works), the E Flat Minor Prelude from Book I of the Well-Tempered Clavichord, transposed to D Minor and here called a Cantilena, the chorale 'Awake, the Voice Commands', the Gavotte (strictly speaking, a Bourrée) in B Minor from the second violin sonata, the Loure from the third 'cello suite, the sinfonia 'My Spirit Was in Heaviness' and a Pastorale. a Pastorale.

### RICH ORCHESTRAL COLORS IN NEW McDONALD OPUS

H ARL McDONALD, Philadelphia com-ARL McDONALD, Philadelphia composer, has again produced a composition of exotic character in his "Three Poems' for orchestra, built on traditional Aramaic themes (issued by Elkan-Vogel Co.). Rich orchestral colors are the dominating features of this composition, though it does not call for any out-of-the
(Continued on page 236)

### Songs for Concert, Studio, and Recital Use

Eldorado Creighton Allen
El Morenito
Let My Song Fill Your Heart )
Stampede } Ernest Charles
Sweet Song of Long Ago
Hangman, Hangman Harvey Enders
O Beauty, Passing Beauty Walter Golde
A Little China Figure Franco Leoni
David and Goliath
The Lord's Prayer Albert Hay Malotte
The Lord's Prayer The Twenty-Third Psalm

•
Spring Came Edwin McArthur
The Chudder Weaver M. Hennion Robinson
Song! Herbert Stavely Sammond
Longing When Whisp'ring Strains Wi' a Hundred Pipers
Sea MoodsMildred Lund Tyson
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Heave Me into the Wave \ Whoopee Ti Yi Yo \ \ Jacques Wolfe

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### New Music Issues

(Continued from page 235)

way instruments. In fact, the composer has included a note to the conductor saying that three saxophone parts may be used in absence of oboes and bassoons.

G.

### SWISS PIANO CLASSICS AS A NOVEL ADVENTURE

S O little is generally known of the piano music of Switzerland's composers that perusal of 'Schweizer Klaviermusik aus der Zeit der Klassik und Romantik' ('Swiss Piano Music of the Classic and Romantic Periods'), now issued by Gebrüder Hug & Co., of Zurich and Leipzig, provides an intriguing adventure. There are five compositions in the collection and they illustrate the work of three composers, Hans Georg Nägeli (1773-1836), Xaver Schnyder von Wartensee (1786-1868) and Theodor Fröhlich (1803-1836), who unquestionably represent a transition from the classic to the romantic period. Perhaps the feature of these compositions that makes the most striking impression is

that makes the most striking impression is their irrepressible lyricism. This is especially pronounced in the two Nägeli Toccatas, with which one has the curious feeling that songs must have been uppermost in the mind of the composer inasmuch as the pieces have all the earmarks of im-provisations based on songs. There is a definitely German romantic feeling in the first of these toccatas especially and even a slight suggestion of Schumann. Both are fluently pianistic. An Andante by Schnyder von Wartensee is also very lyrical, but it is too long and diffuse for the nature of its material. A little Scherzo by the same composer, however, is very charming.

The outstanding piece of the collection is the last and lengthiest, an Allegro vivace movement from a Sonata, Op. 11, by

Fröhlich. This is a strong, bold, vigorous composition, well varied thematically and in manner and with effective bits of recitative and two pages of fugal writing, the material being worked up to a brilliantly climactic ending. It piques one's curiosity as to the rest of the sonata.

### SONGS OF THREE QUEENS' A NOVEL SET BY SAMINSKY

HREE songs that would adorn the THREE songs that would account repertoire of any woman singer are the 'Songs of Three Queens' by Lazare Saminsky that have just been published by



Lazare Saminsky, Who Has Written Three Songs for Solo Woman's Voice

Carl Fischer, Inc. The set, which constitutes the composer's Opus 25, consists of 'Anne Boleyn's Dirge', with a traditional text, 'Mary Stuart's Farewell to France', with a traditional French text and an English version by Lillian Morgan Saminsky, and 'Queen Estherka's Laugh', with a text written by the composer himself and translated into Polish by Mme. Artur Rodzinski.

All three songs are noteworthy for the characteristic flavor with which the music is imbued. Mr. Saminsky would seem to have immersed himself in the musical spirit of the period and place of each, and he

has written the first two with a simplicity and a discretion in the choice of harmonies that might well serve as a model to many other composers, inclined to run riot in dissonance regardless of the subject treated. Both of these have an insinuatingly poignant beauty, and 'Anne Boleyn's Dirge' is so charming in its gentle dolour and with its archaic aroma that one must perforce deplore the injection of the disturbing second in the final chord. In 'Mary Stuart's Farewell to France', with its pathos of a somewhat different nature, the mood of early French music is as aptly reproduced as is that of the old English in the first song.

In 'Queen Estherka's Laugh' the mood is of quite another kind, but it is equally compelling and the composer has wrought with a skill equally cunning. Based on Polish mountain airs, it is a gay, lilting mazurka for the most part, later changing to an even more exhilarating two-four dance, to which the voice exuberantly sings "lo-lo-ho, lo" and "la-la-ha, la" in a high tessitura. It completes the trilogy with thrilling effect.

Mr. Saminsky's 'Chasidic Suite' for string instruments and piano, his Opus 24,

Saminsky's 'Chasidic Suite' for Mr. Saminsky's 'Chasidic Suite for string instruments and piano, his Opus 24, is also available now through the same publishers. Of its parts the 'Chasidic Dance' for violin, or 'cello, and piano, opens impressively with a Lento religioso, opens impressively with a Lento religioso, which, however, soon gives way to a vivacious dance, of racially ritualistic character. The 'Meditation', a lovely improvisational two-page piece, seems equally effective for either violin or 'cello with piano (or harp), while the fiery 'Hamavdil', though written for both the violin and the 'cello, seems better adapted for the sonorities of the higher-toned instrument. Then there is 'A Troubadour Song', likewise for either violin or 'cello with piano (or harp), in which Mr. Saminsky once more convincingly demonstrates his ingenuity in evoking far-off times and climes through the medium of the long-breathed melodic line and his harmonic resourcefulness. resourcefulness.

### ■ -Briefer Mention - ■

Two Pianes, Four Hands:

'The Erl King' by Schubert, transcribed by Percival Garratt. An excellent arrangement based on Liszt's version for piano solo and further intensifying the vivid dramatic effects of the original song and the piano transcription. The final climax would have been still more powerful if the second of the two measures for the line. second of the two measures for the line, "Erreicht den Hof mit Mühe und Noth", had not been omitted (London: Elkin. New York: Galaxy).

'Swanee River' ('Old Folks at Home');

Fantasia di Bravura; 'Kirpitchiki', Caprice Neo-Russe, by Gregory Stone. Both have spots of ineffectively thin writing and poor adjustment of balance between the two instruments. The second is the better of the two. The 'Swanee River' fantasia recalls the old-time sets of variations on popular airs but with the pyrotechnics running amuck. Its twenty pages of Lisztian bravura demand a virtuosic equipment (Marks).

In transcribing Gluck's 'Orpheus' for juvenile voices, Lois von Haupt has done a real service to those teachers who wish to acquaint their pupils with the works of the masters in a simplified form. This operetta may be used also for a correlated study-project in Greek mythology and the preface contains suggestions for such usage. Songs contains suggestions for such usage. Songs are arranged for unison, solos, and two and three part voices. (Elkan-Vogel.)

'Renting the Hive' is an original operetta by Gladys Rich, with libretto and lyrics by Phyllis McGinley, described as an 'insect fantasy'. There is only one scene and cos-tumes may be easily improvised, making for simple production. The music is likewise simple, arranged entirely for soprano voices. (J. Fischer.)

C. C. Birchard & Co. has issued a new Cinderella operetta called 'The Slip of the Slipper'. This work, with music by Roy S. Stoughton and libretto by David Stevens and Edwin Wright, is for more ambitious groups. It calls for two sets, and is in three acts. It should provide interesting material for high schools and other organizations where an orchestra is available.

G.

The Universal Folk Songster for Home, School, and Community use, compiled by Florence Hudson Botsford. A fine collection of folk-songs from all parts of the world. The songs are well arranged, and the editor in many instances has provided interesting notes of an informative nature. (J. Fischer.)

### CANTATA BY GLADYS RICH BASED ON WESTERN LEGEND

In 'The Triumph of Faith', Gladys Rich has put into music a well known legend of the West which tells of the sea gulls of Salt Lake. This cantata, for which Claire Stewart Boyer has provided the words, is in six parts and calls for a chorus of mixed voices with soprano and baritone solos. Throughout, the music conveys the feeling of religious fervor and expresses the triumph of faith over the trials that beset all pioneers. It Fischer is the publisher and pioneers. I. Fischer is the publi (Continued on page 237)



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"Hymn to the Night," (Galaxy Music Corp., Pub.) mixed and women's. (Orchestra accompaniment available).
"The Maiden and the Weatherook," women's voices. (Galaxy Music Corp., Pub.)

ub.). Night on the Terrace High," (White Smith, Boston).

'The Sea Hath Its Pearls' arr. both men's and women's voices. (H. W. Gray,

and women's voices. (II. R. Pub.).
O Lord of Heaven and Earth and Sea."
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### New Music Issues

(Continued from page 236) the title page carries a dedication to the Mormon Tabernacle Choir of Salt Lake City.

### CHARLES GILBERT SPROSS SONGS NOW COLLECTED IN TWO VOLUMES

S ONGS by that resourceful song composer, Charles Gilbert Spross, most of them familiar over a longer or shorter them familiar over a longer or shorter period to the singers of the American con-





Charles G. Spross

Alec Templeton

cert world, have now been collected and issued in two volumes, one each for high and low voice, by the John Church Co. (Theodore Presser Co., distributors). Each volume contains some fifteen songs, and about half of these are common to both collections.

The seven to be found in both books are The seven to be found in both books are 'The Wind', 'Sunrise and Sunset', 'Jean', 'I Know', 'The Day Is Done', 'How Many Times Do I Love Thee?' and 'Morning and Evening'. The others in the volume for high voice are 'Birds', 'The Conquest', 'Ishtar', 'The Little House', 'Love Planted My Rose', 'The Raindrop', 'Sweet, Sweet Lady' and 'Tis Spring o' the Year'; while the remaining songs in the group for low voice are 'The Call', 'Daybreak', 'The Game', 'My Open Fire', 'My Star', 'A Rose Garden', 'A Song of Steel' and 'The Wind-

ing Road'.

An utterly illogical phrasing indication for the first line of 'I Know' in the "high voice" version would seem to point to a printer's sprite for the only admissible explanation

### NEW SONGS AND PIANO PIECES COMPOSED BY ALEC TEMPLETON

SIX rewarding compositions by Alec Templeton, the young English pianist-composer now sojourning in this country, have been brought out by G. Schirmer, Inc. Three of them are songs, 'Longing', 'When Whisp'ring Strains' and 'Wi' a Hundred Pipers', while the piano claims the other three for its own, 'Pines', 'Relaxation' and 'Caprice in Old Style'.

'Longing', for which the composer wrote the words himself, is an essentially grateful song, for low voice, with a flowing and widely curved melodic line and genuine emotional significance. One is constrained to suggest that if singers using it substitute the third of the scale for the tonic on the

the third of the scale for the tonic on the final note, as at the end of the first stanza, the effect of the question in the text will be intensified.

'When Whisp'ring Strains' is a setting, also for low voice, of words by the seventeenth century William Strode. It is marked by a very unusual harmonic feeling and the melodic line is in effect a glorified melodic recitative, and one of singular eloquence. The piano part, based mainly on one meaningful, spaciously rounded figure, has a special beauty of its own. Then the instrumental framework provided for the Scottish folk-song 'Wi' a Hundred Pipers' is very effectively devised, with a prelude and a postlude suggestive of the skirl of the bagpipes against the insistent drone, Whisp'ring Strains' is a setting,

which latter is also kept resounding through the refrain on its every occurrence. Of the piano compositions 'Pines', in-troduced by the composer at his recent recital in New York, is a lovely atmos-

recital in New York, is a lovely atmospheric, shimmering piece, essentially and gratefully pianistic, a piece that needs to be played very smoothly by fluent fingers and with poetic imagination. The choral 'Relaxation' is dissonant but intriguingly so and its line and rhythm have a languorous grace, while, in strikingly different vein, the rapid and fiery 'Caprice in Old Style' reverts to a more traditional harmonic scheme and is capable of being made brilliantly effective. And incidentally made brilliantly effective. And incidentally it is an excellent technical study and as such alone, independently of its musical worth, to be highly commended.

### AMERICAN WRITES CANTATA WITH FLAVOR OF NEAR EAST

AS an American who has spent much time in the Near East, Lily Strickland has acquired a technic of her own in creating an authentic illusion of Oriental

atmosphere in her compositions. Her latest work in an extended form, recent-ly issued by G. Schirmer, Inc., is a dramatic cantata en-titled 'Moon of Iraq', devised for six solo ists—two sopranos, two altos, a tenor and a harritome-and full chorus of mixed voices, with piano ac-



next was selected and arranged by the composer from the writings of the Emir Mohamed Al-Raschid II Mohamed Al-Raschid II.

This is essentially a pleasing work, abounding in solos grateful, for the most part, to the singers and equally effective choral numbers. The music flows along with a mellifluousness of Oriental flavor and the harmonization never wanders into ultra-modern fields of pseudo-Orientalism. The story concerns a young Prince who refuses to marry the Princess his father, the King, has chosen for him because he loves a maiden he has seen in a vision, and to her he remains true.

to her he remains true.

Noteworthy among the solos are three of those for tenor, "Thou ruling Power, give them back to me," 'In darkest night' and 'Where hast thou been hiding thyself?, the soprano 'If he be mad' and 'I wait by a golden fountain' and the alto 'My youth is consumed with love for thee.' Of the choruses the finest are 'What is ber name, this flower so divine?' and a lovely one used without change to close both the first and second parts, 'Love is like a fragrant flower'. Another very effective one, and capable of opulent sonority, is the 'Glory to Allah', though the first line is married by a misplaced last syllable in "perfected". There are twenty-seven numbers in all, besides an optional prologue to be spoken sides an optional prologue to be spoken before each of the two parts.

### ■ -Briefer Mention-■

Teaching Material:

'What the Teacher Should Know', by Osbourne McConathy, W. Otto Miessmer, Edward Bailey Birge, and Mabel E. Bray. This short pamphlet is for teachers who use the book courses of The Music Hour Series. (Silver Burdett Co.)

"Country Gardens', by Percy Grainger. The composer's own arrangement of his solo version of the jolly old English Morris. Dance tune, with the "top player's" part indicated as "fairly easy" and the lower part as "slightly hard" (Schirmer).

Pianos, Eight Hands

'Country Gardens', by Percy Grainger, arranged by the composer himself, two of the parts being "easy" and the other two "fairly easy." It is studded with the familiar Graingeresque indications, such as "very wrenched" for some of the arpeggiated chords (Schirmer).

'Marche Slave', by Peter Tchaikovsky,

arranged by E. Langer. A well-designed arrangement of the Russian composer's popular Slavonic march, with the parts well balanced and of fairly uniform difficulty (Schirmer)

From Duets or Quortets, Children:

'Four in Hand', a collection of ensemble music arranged for either two or four players at one piano by John Tobin and Tilly Connely. When it is played by four students each player may use the right hand only, or the left hand only, or both for alternate phrases. Many advantages are claimed, and rightly so, for this multiple participation, which makes it possible for the veriest beginners to share in group playing. The material consists of folksongs and dances and simple arrangements of bits from Beethoven, Bach, Chopin, Brahms, and so forth. A book well worth trying out (London: Elkin. New York: Galaxy).

#### VITAL BUXTEHUDE WORK APPEALS IN NEW EDITION

THE seventeenth century Buxtehude's music is valued at its true worth nowadays by only a few musicians, mostly church organists, but a new edition of his cantata 'Rejoice, Beloved Christians', recently published by the H. W. Gray Co., (Continued on page 239)



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### BOSTON

(Continued from page 233)

is typical of the musical idiom of the composer. The choice bit of the evening was the Mozart Quintet in E Flat, in which Mr. Boardman and the quartet joined forces.

The series of concerts by Adolph Busch and Rudolf Serkin are continuing to delight that portion of the music-loving public which appreciates perfect team-work between pianist and violinist. This pair of artists gave the second pro-



Mrs. John W. Myers, Chairman of the Bos-ton Morning Musicales



Wallace Goodrich. Director of the New England Conserva-tory of Music

gram of the series devoted to the Beethoven piano and violin Sonatas on Jan.

One of the most interesting recitals in this hall has been that of Lambros Demetrios Callimahos, flutist, in a program well designed to reveal his virtuosity. Mr. Callimahos was accom-



Georges Laurent, Di-rector of the Flute Players Club



Demeter Zechareff. Boston Concert Manager

panied by Paul Ulanowsky and the program featured a first performance in Boston of Walter Gieseking's Sonatine for flute, a wholly charming piece.

Andres Segovia has visited his seduc-

tive art upon us once more, and a Sun-day afternoon audience which almost

filled Jordan Hall listened with delight.
Artur Schnabel has played a program of Beethoven Sonatas before an audience which filled Jordan Hall. There was great enthusiasm for the pianist.
In Symphony Hall, Yehudi and Hep-

zibah Menuhin repeated their successes in other cities with a concert on Jan. 16. GRACE MAY STUTSMAN

#### Wagner Concert To Aid Translation Fund

On Feb. 27 in the Waldorf-Astoria the Richard Wagner Society will pre-sent Elizabeth Rethberg, Florence East-on, Lauritz Melchior, and Ludwig Hof-

mann, accompanied by the Philadelphia Orchestra under Fritz Reiner in a concert to raise funds.

### TRIBUTES TO RAVEL BY BOSTON PLAYERS

Koussevitzky Devotes Programs Largely to French Composer -Sanroma Is Soloist

Boston, Feb. 5.-For some time it has been apparent to the observing listener at concerts by the Boston Symphony, that it has within its ranks a sufficient amount of talent with which to furnish ample musical excitement without inviting assistance from the out-

By rare exception, a recent pair of programs were different at each con-

Friday afternoon: Symphony in D (Köchel No. 504) Mozart
Concerto for Piano and OrchestraRavel Jesus Maria Sanroma
'Ma Mere l'Oye'
Second Suite
'Le Tombeau de Couperin'
Symphony No. 4 in D Minor, Op. 120Schumann
'Rhapsodie Espagnole'Ravel
'Sheherazade', three poems for voice and orchestra
'Bolero' Ravel

Dr. Koussevitzky chose wisely from Ravel's writings, although we would not have quarreled with the omission of the Bolero. In justice to conductor and orchestra, however, it should be chronicled that the work received one of the most brilliant performances this orchestra has compassed.
On Friday afternoon, the talented

Spanish-American pianist-member of the orchestra gave an electrifying performance of the intricate concerto. The seemingly perfect synchronization of orchestra and solo instrument won an ovation for soloist conductor and orchestra. Dr. Koussevitzky and his men were alert throughout the afternoon, and seldom has the orchestra sounded to better advantage.

Although our preference of programs lay with the Friday selection, the Saturday night concert had its moments, especially during the performance of the Schumann item and during 'Le Tombeau de Couperin'. Opening as he did with the Ravel suite, Dr. Koussevitzky at once set the pace for brilliancy in performance, and the temptation to reveal this quality, more or less inherent in the score, led him into a few excesses in the matter of tempi whereby the suite suffered a bit. The Menuet, for instance, lost its graceful outline and the Forlane acquired some of the characteristics of a Gigue. The Prelude and Rigaudon, however, were the brilliant pieces that they were intended to be.

The performance of the Schumann

was one of Dr. Koussevitzky's best achievements with this work

Mme. Averino, the soloist of the evening is a resident of Boston, and while her voice is not large, it nevertheless served her well. Her artistry was apparent throughout the performance and she won the confidence of her audience at once. She sang the difficult passages with apparent ease and the entire work without score. Her listeners responded to her performance with prolonged ap-

#### Amfitheatrof Ends Visit

Daniele Amfitheatrof, guest conductor of the Boston Symphony for two weeks during Dr. Koussevitzky's win-ter holiday, has now completed his visit. His final program for the Friday-Saturday series:

Although Bostonians have not subscribed with great enthusiasm to the conducting of this young man, they have nevertheless been impressed by his obvious sincerity. Mr. Amfitheatrof has a genuine musical intelligence, but at this point in his career it is not fully developed, consequently the bulk of the music he undertook to present was given an immature interpretation. Of the works he conducted at this final pair of concerts on Jan. 21-22, Mr. Amfitheatrof made the most convincing impression in the Piccetti convenience. pression in the Pizzetti opus.

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### New Music Issues

(Continued from page 237)

may enable a wider public to appreciate this loftily conceived "twilight music", at any rate, of the Lübeck organist who exerted so strong an influence over the young Bach. As a prefatory note reminds us, it was to attend the far-famed Sunday twilight services at which Buxtehude produced his chorale cantatas at St. Mary's in Lübeck that Bach walked the 200 miles to that city from Arnstadt.

in Lubeck that Bach walked the 200 miles to that city from Arnstadt.

This cantata, for which Helen A. Dickinson has provided a good English text, is written for mixed chorus, with soprano, alto and bass solos and organ accompanications. ment, while optional parts for two violins and 'cello have also been made available. and 'cello have also been made available. The music is no dry-as-dust product of a pedantic mind. Far from being that, it is intensely alive and vital. And it is impressively devout. Especially lovely are the 'O Come, Lord Jesus' for alto, tenor and bass and the extended florid 'Amen' for soprano and alto. All of its music breathes the quality that has come to be known by Bach's name. Bach's name.

#### TRAINING IN STACCATO FOR THE VIOLINISTS

F OR the violinist special interest attaches to the appearance of 'Staccato' the Solution of the Staccato Problem on the Violin and Kindred Bowed Instruments' by Samuel L. Cheslar, recently brought out by Carl Fischer. It is prefaced with a short historical survey of the bow by Eddy Brown, who notes that "during the century and a half in which the staccato has been in use there has been an almost infinite variety of opinion regarding the motivating force underlying staccato execution". He expresses the opinion that the mystery of the staccato has been completely solved by this work.

The author has found that only fifty per cent of violin students are capable of pro-ducing a skillful up-bow staccato and that scarcely twenty per cent can execute the down-bow staccato in a satisfactory man-ner, while many artists finally attain mastery of the problem through sheer instinct

After presenting a theoretical analysis of his subject Mr. Cheslar devotes his attention to an expansive practical application, giving many formulas and excerpts with which to work out an understanding command of the various kinds of staccato be-devil the violin-playing

### ■—BRIEFER MENTION —■

Piano Solo:
Three Pieces in Three Flats, by Heller Nichols. A set of unusually good pieces of only moderate difficulty with an indiidual attractiveness. The three-page vidual attractiveness. The three-page Bravura, in C Minor, is really a fast waltz, the two-page Intermezzo, in E Flat, is on

the order of a caprice, and the four-page Burlesca, again in C Minor, is equally effective in a different way. And all are formally well constructed (London: Steiner & Bell. New York: Galaxy).

'River Music', by Maurice Jacobson. An attractive pictorial piece of running character, affording excellent practice in light, liquid finger work in the right hand. Not so difficult as it appears, as the extended figurations lie comfortably under the hand. Five pages (London: Elkin & Co. New Five pages (London: Elkin & Co. York: Galaxy).

### NOVELTY BY CYRIL SCOTT FOR CONCERT VIOLINISTS

WHILE the name of Cyril Scott has appeared latterly with less frequency on concert programs bereabouts than it did a few years ago there would now seem to be a chance for its



return to something of its earlier prominence by reason of a new work that has recently come from his pen. This is a 'Fantasie Orientale' for violin and piano, and it is safe to pre-dict that it will pique the interest of all concert violinists. Published in England

Cyril Scott released here through the Galaxy Music Corporation.

A work of some fourteen pages in length A work of some tourteen pages in length in the plano score, it seems to indicate a significant ripening of the English composer's creative gifts and an expanding of his compositional style. He has very definitely created an Oriental atmosphere without enslaving himself to the accepted harmonic cliches usually resorted to to achieve that purpose, and within the idiom he has adopted he has given free rein to his imagination and attained many moments of true eloquence. He does not disdain the long line, and in their inflections his themes, like his piquant harmonies, have the color of the East. The music, naturally, is permeated with a modal feeling but a harmonic clarification sets in in the closing measures and leads to a climactic surprise with a pure, unadulter-ated major triad for the final chord. There are some especially effective mood-creating passages for the piano in the figuration in triplets that accompanies the theme of the middle section on its last appearance and

middle section on its last appearance and is used again later.

The Fantasie is well proportioned and firmly held together on a clearly defined structural basis, and it is restricted to a length that precludes the possibility of its Orientalism's palling on the appetite. Dedicated to Jascha Heifetz, it will doubtless be hailed with joy by violinists in general, who, as things stand, have to be content for the most part with transcriptions for novelties in the shorter forms.

#### HAGEMAN'S NEW VOCALISE A BOON FOR COLORATURAS

TO every composer there seems to come once in his lifetime an urge to write a vocalise, wherein he can do with the human voice whatever he is minded to do without any textual restrictions. But rarely has there appeared a work in this form that is so unquestionably an artistic entity as is Richard Hageman's 'Song Without Words', recently issued by Carl

Fischer.
This vocalise, designed for a coloratura is already in the repertoire of Lily soprano, is already in the repertoire of Lily Pons. With its taxing tessitura and its very elaborate vocal line (on the syllable "Ah"), it is undoubtedly one of the most difficult of the vocalises vet written. There is an opening Adagio, in which the voice floats about leisurely among its intervals for three pages, and then a change to a somewhat brisker tempo introduces an accompaniment figure that in its rhythmical physiognomy, plus the tonality, inevitably recalls the sextet from "Lucia".

In this extended section, with its enoprano, In this extended section, with its en-

gaging figuration, there is grateful opportunity for the voice to disport itself pyrotechnically, with much sparkling staccato, and finally there is a return to the first section, and then a coda is added in which the voice soars to a final high F, though with a suggested D flat as an alternate for those who may consider discretion the better part of valor. This is a vocalise that affords the sufficiently equipped singer seldom-met-with opportunity to revel in sheer beauty of tone. The piano part Mr. Hageman has written must greatly enhance the ultimate effect. - BRIEFER MENTION -

'Anciens Airs Francais'; 'Anciens Airs Russes', arranged by Alfred Moffat. Two excellent little collections of typical national airs of an earlier day, chosen with admirable discernment and treated with fine musical discretion. The 'Old French Melodies' consists of a 'Chanson Bretonne', a 'Bergerette', an 'Air tendre', a Menuet and two Gavottes; while an Air-Prelude, the rollicking 'Wedding of a Russian Sailor', a Dumka and a Gopak make up the 'Old Russian Melodies' (Mayence: Schott. New York: Associated).

Selected Master Works of Great Composers, arranged by Constance Seely-Brown. A collection of favorite classics presented in simple form with the object of initiating violin beginners into the greater world of music at the outset. The

round dozen numbers consist of a waltz and two songs, "The Little Sandman' and "The Disappointed Serenader', by Brahms, the A Major Prelude and E Major Etude, Op. 10, No. 3, of Chopin, two minuets, "The Hedge Rose' and the Andante from the string quartet in A Minor by Schubert, "The Green Hat' and the Scherzo from the string quartet in A Minor by Schumann, and the Scherzo from Rubinstein's quartet in F. A useful book (Carl Fischer).

'Love's Roundelay' from Oscar Straus's 'Waltz Dream'; 'Love's Own Sweet Song' from Emmerich Kalman's 'Sari', transcribed by David Grunes. Straightforward arrangements, easy to play, of two favorite waltzes from Viennese operettas (Marks).

Educational:

The Music Educator's Basic Method for the 'Cello; The Music Educator's Basic Method for the String-Bass, by Nino Marcelli, supervisor of instrumental music in the San Diego, Cal., city schools. Two excellently compiled instruction books, in two volumes each, with lucid explanations, unusually clean-cut illustrations, clear charts on a large scale of the various positions, musically interesting material well graded, and analytical study of various passages in orchestral works for the instrument concerned. Down-to-date in approach and thoroughgoing, these works approach and thoroughgoing, these works are to be warmly commended to all teachers and students of the instruments (Carl



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## CLEVELAND

By STEWART MATTER CLEVELAND, Feb. 5.

THE additional lists of concerts, the lengthening of the regular subscription symphony series, the inauguration of the new Music Hall Artists series, a wider list of great visiting artists, and completely sold-out houses at all these events are evidence of the demand for finer entertainment and at the same time a tribute to the local managers and concert groups for the high standard of performance they have maintained in Cleveland.

On Feb. 24 and 26 Zlatko Balokovic

On Feb. 24 and 26 Zlatko Balokovic will play the Cleveland premiere of Carpenter's Violin Concerto. March 3 and 5 will find Victor de Gomez, solo 'cello of the orchestra as soloist. An orchestral program follows on March 10 and 12, and on March 17 and 19 Arthur Loesser plays the Brahms Concerto in D Minor, No. 1, for piano. Dr. Rodzinski will conduct for these con-

March 31 and April 2 find Georges Enesco as soloist in the Brahms Concerto for Violin and as guest conductor. April 14 and 16 Rudolph Ringwall conducts another of his programs. The final concerts of the season will be on April 21 and 23, when the entire Bach 'Passion According to St. Matthew will be given, with Jeanette Vreeland, soprano; Margaret Matzenauer, contralto; William Hain, tenor, and Keith Faulkner, baritone as soloists. The Cleveland Philharmonic Chorus under Böris Goldovsky will join with the orchestra and soloists.

#### Orchestra to Tour

From Feb. 7 to 19 the orchestra will be on tour, when they will play in eleven cities, bring the total visited during the season to over twenty. In many of the cities childrens' concerts will be given in addition to the regular concerts, and will again be under Rudolph Ringwall.

So great a demand has been made for more music in the community that the orchestra management has agreed to offer six twilight Sunday afternoon concerts at Severance Hall under Rudolph Ringwall. One was given on Jan. 9 and the other five will be heard on Feb. 6, 20, March 13, April 3, and April 17. At the first two the house was



Russell Morgan, Director of Music of the Cleveland Board of Education

completely sold out, even to every available inch of standing room. With this demonstration on the part of the public, it should be the policy to continue these concerts.

During the summer, it is expected that a season will be given by the or-

Community Demand for Music Increases Number of Concerts—
Programs to Be Given by Orchestra During Summer on the
Lakefront—Appreciation Courses
Create Greater Audiences for
Music—Artist Series, Clubs,
Opera Association and Other
Factors Sponsor Events



A Night View of Severance Hall

Alex Silverberg

Artur Rodzinski, Conductor of the Cleveland Orchestra

Right: Rudolph Ringwall, Assistant Conductor of the Cleveland Orchestra

Left: Carl Vosburgh, Manager of the Cleveland Orchestra The success of these concerts tells in the box office receipts and in the full season subscriptions. This year alone there has been a tremendous increase in the number of season subscribers from young folk who have just completed the course.

Mrs. Emil Brudo brought her highly successful Cleveland Concert Course to a close on Jan. 28 with the recital of Jose Iturbi. As an added attraction, she is bringing the Trudi Schoop Ballet here on March 18. These concerts are under the auspices of the Cleveland Museum of Art.

#### Music Hall Series Attractive

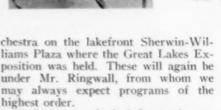
The Music Hall Artists Series, begun this year under the capable guidance of Elmer Wiener, bids fair to equal the older course in point of quality, and is finding as ready acceptance at the hands of the public. It is the purpose of Mr. Wiener, as well as that of Mrs. Brudno, to bring to Cleveland the finest talent available. On Feb. 11 Efrem Zimbalist will be presented in a violin recital. Feb. 25 finds Harold Bauer and Gregor Piatigorsky uniting in a gala joint recital.

atigorsky uniting in a gala joint recital.

The Singers Club of Cleveland will hold its second concert of the season at Severance Hall on March 30. The Cambrian Choir is heard on Feb. 15 with Thomas L. Thomas featured solo-ist.

The Northern Ohio Opera Association is bringing the Metropolitan Opera Company to Cleveland the entire week of April 3 for presentations of German, Italian, and French opera. This series bids fair to be an overwhelming success this year, since Public Hall last spring was nearly sold out for every performance.

A very important factor in the cultural growth of the community is the (Continued on page 278)



An important single influence in creating an interest in the finer arts is the remarkable course in music appreciation sponsored by the Cleveland Public Schools. Eleven years ago, Russell Morgan, internationally recognized authority on school music and director of music of the Cleveland Board of Education, conceived the idea of planning a course which would carry step by step each year through the grade and high schools and afford each child in the system an opportunity to not only hear but actually study the masterpieces of music and finish school with an ample grasp of the subject.

Mr. Morgan was particularly fortunate in obtaining the services of Lillian Luverne Baldwin to supervise this work. Since then she has labored unceasingly to further the cause of good music. Each vear there is different material, correctly graded according to the age of the class. Each child is provided, at a meagre cost, with complete notes of the material studied, cleverly written by Miss Baldwin, and it must be said of these notes that they are a work of art in themselves, so completely and so aptly do they discuss the music and give the thematic material.

During the year, over 42,000 children will have had this study material and will have had the opportunity to hear our own Cleveland Orchestra play this music for them, thus getting their first public concert experience.

public concert experience.

These concerts are played in January and in March and all are under Mr. Ringwall, who has labored tirelessly that the children may have the finest cultural influence possible.



Mrs. Emil Brudno, Who Heads the Cleveland Concert Course

Murray G. Paterson, Manager of the Detroit

Symphony

by the soloist alone, the second half will

be given over to the performance of a full length standard concerto with orchestral accompaniment. Mr. Kolar will

conduct the recital-concert series. Further concerts scheduled for Or-

chestra Hall are 'Spot-Light Sketches' on Feb. 18 by the Catholic Instructions League, a recital by Tito Schipa on Feb. 22 sponsored by Nick Londes. On March 20 the Associated Brotherhood of American Lutheran Churches will

bring the Chapel Choir of Capitol Uni-

versity of Columbus, and on April 26 the Orpheus Club under Charles Fred-

eric Morse will give its final concert

managed by Robert Hamilton have proved a huge success this season. To

date, the five concerts sponsored have

included a diversified array of excellent artists and the remaining concert of the series of six will be given by Law-

Auditorium concerts

of the season. The Masonic

## DETROIT

Two Conductors, Guest Soloists and Young People's Concerts Prove Part of Popular Policy in Maintaining Detroit's Interest in Her Symphony—Society Also Arranges Un-usual Series of Piano Recitals—Concerts for Mid-Season and Spring-Civic Opera, Masonic Concerts, Exchange and Clubs Forecast **Events of Much Interest** 

By RUTH C. BROTMAN DETROIT, Feb. 5.

ETROIT'S success in having two conductors with the symphony, i.e., Franco Ghione and Victor Kolar, has caused favorable comment in musical circles and proves fair to carry through until the end of the season. Packed houses and in many instances the S.R.O. sign have been the rule at Orchestra Hall and the Masonic Temple Auditorium.

The remaining Detroit Symphony subscription concerts of the season will subscription concerts of the season will present interesting soloists. On Feb. 17 Ilya Schkolnik, concertmaster, will be the soloist, on Feb. 24 Richard Bonelli, baritone, will sing, Franco Ghione conducting these concerts. On March 10 Victor Kolar will conduct. The final subscription concert of the season will be on March 17 with Josef Hofmann, principle as great soloist, under Chione. pianist, as guest soloist, under Ghione.

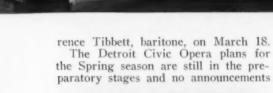
The Saturday night popular series with slightly raised prices which commenced on Jan. 15 will have as guest soloists the young soprano Beal Hober, followed by Alec Templeton, English pianist, on Feb. 12, Mr. Kolar conducting both these concerts. Mr. Ghione will conduct on Feb. 19 with the young Detroiter Joseph Knitzer as guest vio-linist. Mr. Kolar will again conduct on Feb. 26 and March 5 when the Olga Fricker Ballet and Windsor Choir will appear respectively. Ghione leads his last "pop" concert on March 12 when Georges Miquelle, first 'cellist of the orchestra will be the soloist and Kolar will conclude the series on March 19 with Gizi Szanto, Detroit pianist as soloist. The orchestra under Kolar will travel to Midland, Mich., on March 3 for a single performance.

### Soloists for Children's Concerts

The Young People's Series of the Detroit Symphony will have on Feb. 12 Mr. Templeton as guest soloist and March 5 the School Children's Chorus will be heard with the orchestra, both events to be conducted by Mr. Kolar with Edith Rhetts Tilton lecturing. The remaining free concerts for school children will take place on Feb. 8 and 9, and March 1 and 2. On March 8, Clare Tree Major's Children's Theatre brought here under Thaddeus Wronski, will perform 'The Captive Maid of Carlisle' and on April 12 'Daddy Long Legs'.

An unusual series of four piano recitals has been arranged by the Detroit Symphony Society one of which was given by Ruth Slenczynski on Jan. 21.
Serge Prokofieff will be heard on Feb.
11, Vronsky and Babin, two-piano team
on March 4, and Dalies Frantz on
March 18 at Orchestra Hall. In each
instance, the artist will be heard both in recital and as soloist with the orchestra the same night. The entire first half of each concert will be presented Franco Ghione, Conductor of the Detroit Symphony

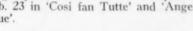






Thaddeus Wronski. Director of the Detroit Civic Opera

could be obtained from Thaddeus Wronski, director. The Detroit Civic Opera is sponsoring the celebrated Salzburg Opera at the Masonic Temple on Feb. 23 in 'Cosi fan Tutte' and 'Ange-



Victor Kolar, Co-Conductor of

the Detroit Orchestra

#### **Exchange Sponsors Concert**

The Women's Exchange is sponsor-ing a concert by the eminent singer Povla Frijsh in the Masonic Temple Cathedral on March 1 and on April 6 the YMCA Symphony, conducted by Valter Poole, assisted by Evelyn Gurvitch, one of Detroit's most able young pianists, will play an all modern Russian pro-

The Halevy Singing Society will give its thirteenth annual concert at the Masonic Temple Cathedral on May 8 with Dan Frohman conducting. The with Dan Frohman conducting. Singing Society composed of almost 100 mixed voices will sing folk and litur-gical melodies in Hebrew and Yiddish accompanied by two pianos.

The Sunday broadcasts which eminate from the Masonic Temple Auditorium. have an imposing array of artists scheduled for the balance of the season. From Feb. 6 to 20 Fritz Reiner will conduct and the soloists will be on Feb. 6, 13 and the soloists will be on Feb. 6, 13 and 20, Jascha Heifetz, violinist; Lauritz Melchoir, tenor; Rose Pauly, Metropolitan soprano, on Feb. 27, Sir Ernest MacMillan of the Toronto Symphony will conduct through to March

(Continued on page 280)

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Never before have we heard a work by Saint-Saens rendered so full of colour
and delicacy. (De Maasbode, Amsterdam)

ENGLAND—B. B. C. Orchestra: Conductor Albert Coates
(First World Performance Albert Coates Concerto)
The exacting solo part was brilliantly played by Frank Laffitte. (Daily Telegraph)

Concert Populaire, Brussels: Conductor Vladimir Golschmann
The piano became a veritable orchestra. (Journal d'Anvers)
MacDowell's Concerto was played in masterly manner..
self. (Midi, Brussels) BELGIUM. . . surpassed him-



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## CINCINNATI

By FREDERICK YEISER CINCINNATI, Feb. 5.

HOSE seasons in which May Festivals do not occur are known in Cincinnati as "off" years. This means actually that there will be five or six fewer concerts than take place in "on" years. Meanwhile, the Festival chorus has already begun to prepare for



J. Herman Thuman, Manager of the Artist Series, Director of the May Festival, and of the Cincinnati College of Music

1939 under Alfred Hartzell, the chorus director. At the same time, it is rehearsing the Brahms 'Requiem' for a more imminent date in February.

In the so-called "off" years it has been the custom of the Cincinnati Symplemy to present a number of concerts.

phony to present a number of concerts supplementary to the regular subscription series. For the last two years it has produced opera and has collaborated with the Ballet Russe. This season the management has decided to tempt the public with four concerts of Brahms to take along in successive weeks. The phony to present a number of concerts take place in successive weeks. cycle, which ends with the master's 'Requiem', embraces the four symphonies, the two overtures, the violin and piano concertos and the Haydn Variations.

The subscription series of the or-chestra has passed the halfway mark for the season. In addition to the supplementary Brahms concerts, there will be a brief engagement with Col. Basil's Ballet Russe for the third successive year. No programs have been announced as yet but it can be taken forgranted that they will embrace the new works in the repertoire of the troup.

Nor has Eugene Goossens, conductor of the Cincinnati Symphony disclosed of the Cincinnati Symphony disclosed any but tentative plans of programs for the remaining concerts. They will doubtless include a suite from Stravinsky's opera 'Le Rossignol', a symphony by the English composer, Ernest Moeran, the Sixth Symphony of Mahler, the Second Symphony of Felix Borowski, the First Symphony of Anis Euleiban, a suite by Roussel, a ballet Fuleihan, a suite by Roussel, a ballet suite called 'Checkmate' by Arthur Bliss and Zador's 'Tanz Sinfonie

#### Orchestra Still to Tour

The orchestra still has three trips to make: Oxford, Ohio; Charleston and Huntington, W. Va., and Louisville, Ky., for its third and final visit of the year. This will have made a total of eight out-of-town concerts, considerably more than the orchestra has given on tour for the last decade.



Thomas J. Kelly, Musical Director of the Orpheus Club

A new policy with respect to the Young People's Concert will undoubted-ly continue. Heretofore the conductor has offered a few words of explanation before playing each piece. This season, however, the music departments of the schools have been instructing the chil-dren before each concert. Too, each dren before each concert. program contains one familiar song in which the youthful auditors join in with the orchestra.

Chances are there will be opera as usual in the outdoor pavilion at the Cincinnati Zoological Garden again this summer. The directors of the Cincin-

Orchestra to Offer Four Brahms Concerts During Festival "Off-Year" - Numerous Contemporary Works Still to Be Played-Orpheus Club, Contemporary Series and **Project Forces** Plan Programs

Below: Theodore Gannon, Manager of the Orchestra



nati Summer Opera Association do not announce their season until a guarantee fund has been raised. Word from the office of the organization, however, indicates that efforts towards that end are

already under way.

One of Cincinnati's oldest musical organizations, the Orpheus Club, a male chorus, now in its forty-fifth season, has two more concerts on its schedule. The first one will take place on Feb. 10, with Dorothy Baker, lyric soprano, as soloist. The club winds up its activities for the year during the third week in April. Thomas James Kelly, musical director of the choir, has a flair for assembling unhackneyed programs.

Another group which has been making commendable progress since its formation a few years ago is the Cincinnati String Quartet. It performs the bulk of the programs sponsored by the Contemporary Concert Series. Leo Brand, first violin; Ernest Pack, second violin; Herman Goehlich, viola; and Arthur Bowen, 'cello, who comprise the



Eugene Goossens, Conductor of the Cin-cinnati Symphony

quartet, are members of the Cincinnati Symphony.

During the first two seasons of its existence, the Contemporary Series generally has introduced music never before performed in America. This year the policy has been altered to include on every program at least one contempowork commonly conceded to be a rary work commonly conceded to be a part of the standard chamber repertoire. The next one, to take place in February, will offer Villa-Lobos's String Quartet, No. 2 Op. 56; Arnold Bax's Quintet for Strings and Harp, and Desire Ingelbrecht's Quintet in C Minor for the same combination. Vojmir Attl, solo harpist of the Cincinnati Symphony, will play the harp parts. The program will play the harp parts. The program for the third of this series of concerts in March has not yet been announced, but the final one will be devoted to music by contemporary Americans.

Consistent with the policy formulated in the beginning, the Federal Theatre and music project will produce operettas and light operas alternately with plays. Theodore Hahn, Ohio State di-rector of the Federal and music project, is conducting a series of six concerts of the Federal Theatre Symphony at the Fenwick Club.

The chorus of the Cincinnati project, under Josephine Fithian, will partici-pate in a concert here in conjunction with the national music festival planned by the Federal music administration to take place throughout the United States, Feb. 21 and 22. Guy Maier, assistant (Continued on page 278)





A View of the Nation's Capitol

## ASHINGTON

Popularity and Prestige of the Orchestra Increases at Home as Well as Abroad—New Experiment, "Children's Concerts for Adults" Launched— Many Programs of Especial Interest Forecast— Visiting Orchestras Add to Symphonic Fare— Recital Series List Varied Events for Spring



By JAY WALZ WASHINGTON, D. C., Feb. S. ARGE audiences and enthusiastic receptions for artistic presentations have encouraged music entrepreneurs in the nation's Capitol to move forward along a wide front in 1938. Important undertakings, from recitals by world celebrated artists to notable presentations by local music groups, are underway, assuring music lovers more and better music than they have ever

Enjoying one of the most successful seasons of its seven-year history, the National Symphony under the baton of Dr. Hans Kindler, is again proving its right to a warm place in the hearts of music people not only in Washington, the home city of the orchestra, but also in those of concertgoers throughout the states in which the orchestra tours with

experienced.

ever-increasing frequency.

The youthful symphony whose popuand prestige have increased



Mrs. Lawrence Townsend, Who Presents the Morning Musicales

steadily every season since Dr. Kindler founded it in 1931, has drawn uniformly large audiences to its concerts during the present season. Distinguished soloists have appeared on the programs of the National Symphony, but Dr. Kindler has found a place for local artists as well. Nor has American music been neglected, no less than six American works have been presented so far this sea-

Hans Kindler, Conductor of the National Symphony



C. C. Cappell, Manager of the National Symphony

son while several more are still to be heard.

In February the orchestra under its gifted conductor will launch a new experiment in music appreciation for adult listeners. It is a series of three con-certs, provocatively called "Children's Concerts for Adults." Under the direct sponsorship of the music committee of the Washington Junior Board of Commerce, which enlisted the co-operation of Dr. Kindler and the Community Center Department of the District of Columbia Public Schools, the series is designed to enrich the knowledge of grown-ups who are eager to learn more about the orchestra and symphonic

According to plans, Dr. Kindler will conduct the series very much in the same way that he does the regular students' concert series which the National Symphony gives this season during February and March in the public high schools. In both groups of concerts, informality is the rule. The conductor describes the music and the roles of the various instruments, which are illus-trated by members of the orchestra. There are six concerts in the regular students' series which opens on Feb. 7. The adult-students' series takes place on Feb. 14, 21 and 28 in the auditorium of Roosevelt High School.

Before the symphony's regular con-cert season ends with the annual

"request" program on April 3, a num-ber of notable events will be presented in the Sunday and mid-week series. In the latter series Mischa Elman, violin-ist, will appear with the symphony on 16; there will be two joint performances (one extra performance on March 8) of the Ballet Russse de Monte Carlo and the National Symphony; an all-orchestral program will be given on March 16, and Richard Crooks, tenor, will appear with the orchestra on the closing program of the series March 30.

#### Damrosch to Appear

Still remaining on the Sunday series is the appearance of Dr. Walter Damrosch on Feb. 6 as guest conductor prerosch on Feb. 6 as guest conductor presenting his own composition for baritone, chorus and orchestra, 'An Abraham Lincoln Song.' Glenn Darwin, American baritone, will be the soloist and a local chorus of 200 will assist in the presentation. Rudolph Ganz will appear in the triple role of composer, conductor and pianist on the March 20 program, when his 'Animal Pictures' program, when his 'Animal Pictures' will be included. Other Sunday concerts remaining include a program of Viennese music on Feb. 20; a program of operatic excerpts with vocal soloists on March 6, and the "request" program on April 3.

Showing the same interest in American composers that has been an un-failing part of his practice since he be-gan conducting the National Symphony, Dr. Kindler has presented works by Robert Braine, David Van Vactor, Paul White, Deems Taylor and Frederick Dvonch. The last named is concert-master of the National Symphony.

Local soloists who have appeared with the National Symphony include Howard Mitchell, first 'cellist with the orchestra, and Glenn Carow, Washing-ton concert pianist. William Fletcher Smith, Washington baritone, sang in the quartet that assisted in the highly suc cessful presentation of Ninth Symphony on Dec. 19. Beethoven's

The national scope of the Washington orchestra continues to grow with each season and the present one is no excep-tion. Under the personal direction of C. tion. Under the personal direction of C. C. Cappel, manager of the National Symphony, fifty concerts have been scheduled for the orchestra outside of Washington.

This includes a series of seven Tuesday evening programs in Baltimore, Md., three of which remain to be played. There is also a series of five evening and three children's concerts in Richmond, Va., with three of the former and one of the latter still to be given. Two of the three concerts scheduled for Sweet Briar College, Sweet Briar, Va... have yet to be presented, and on March 25 and 26 the National Symphony pre-sents three concerts in Columbia, S. C., part of the Columbia Choral

Cities to be visited on tour during the



The White House in Washington

remainder of this season include Raleigh, N. C., Jan. 28; Jacksonville, Fla., Jan. 29; Asheville, N. C., Jan. 31; Fla., Jan. 29; Asheville, N. C., Jan. 31; Winston-Salem, N. C., Feb. 1; Roanoke, Va., Feb. 2; Newport News, Va., Feb. 9; Duke University, Durham, N. C., March 22; Greensboro, N. C., March 23; Spartanburg, S. C., March 24; Columbia, S. C., March 25 and 26; Columbus, O., April 6; Lima, O., April 7; Huntington, W. Va., April 8; Virginia Polytechnic Institute, Blacksburg, Va., April 9. April 9.

The Capital's symphonic fare is substantially augmented again this season by five visits of the Philadelphia Orchestra. Four concerts already pre-sented have been notable ones—two of chestra. them because of new works included in the programs. Another event is in-cluded in the Philadelphia Orchestra's current season, arranged through the T. Arthur Smith Concert Bureau: John Charles Thomas, baritone, will sing with the orchestra in the program of April 5. Eugene Ormandy will conduct.

### Dorsey Attractions Varied

Lily Pons, coloratura soprano of the Metropolitan Opera, will be the first of the February concert attractions to be presented to Washington by Mrs. Dorothy Hodgkin Dorsey, who announced at the start of this season the largest list of non-orchestral events that any manager has offered Washington for nearly

a decade.

Miss Pons will sing here at Constitution Hall. Another outstanding February concert of the Dorsey series will be the first Washington concert in two the first Washington concert in two
years of Grace Moore. Among other
attractions to be offered by Mrs. Dorsey
during the remainder of the current season are Lawrence Tibbett, baritone;
Kirsten Flagstad, soprano; Alexander
Brailowsky, pianist, in a Chopin recital,
and Nelson Eddy, baritone.

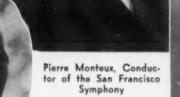
Although no public announcement has
yet been made, Mrs. Dorsey is expected
(Continued on page 292)



Mrs. Dorothy Hodgkin Dorsey, Who Manages the Largest List of Non-Orchestral Events in Washington

## SAN FRANCISCO

Focus Falls Upon the 1939 Golden Gate International Exposition—Symphony to Be Official Orchestra Is Prophecy -Parade of Stars Assured for Remaining Concerts-Tentative Repertoire Listed for New Opera Season and Many Singers Announced to Appear



Left: Leonora Wood Armsby, President of the Musical Association Right: Peter D. Conley, Manager of the Symphony

By MARJORY M. FISHER SAN FRANCISCO, Feb. S.

VITH attention centered on the 1939 Golden Gate International Exposition, San Francisco's musical organizations are engaged in plans to increase their activities so that the exposition year will find them ready, willing, and engaged for an extensive period of activity on Treasure Island, the man-made island adjacent to Yerba Buena, the naval base, in San Francisco Bay.

Just what the music calendar for the

exposition will prove to be is beyond the powers of merely human observers to That the committees will attempt to live up to the high musical standard of the 1915 Exposition and, if possible, surpass it, is a foregone conclusion. And it is safe to prophesy that the San Francisco Symphony will be the official orchestra for the 1939 G. G. I. E.

It is interesting to observe that just as the Panama Pacific International Exposition of nineteen years ago brought about the development of the San Francisco Symphony from just a nice little orchestra to a stellar organization under Alfred Hertz, the anticipation of the 1939 Exposition has brought about an orchestral renaissance (following a long decline) under Pierre Monteux. As a recent article in Musical America pointed out, there were some very drab years between the regimes of the two

Today the San Francisco Symphony is in the best condition it has ever been. Tax money helps to finance it. The number of guarantors has increased. The popularity of Pierre Monteux makes the musical association strive to grant his requests. And the players this season hold a contract for eighteen weeks, the longest since "Depression,"

Mr. Monteux has not only built the

orchestra into a superb symphonic instrument, but he has also proved an ingenious builder of programs. He knows that soloists are a first aid to box-office Consequently the remaining concerts in the War Memorial Opera House-on Friday afternoons and Saturday nights (the latter at half the price of the matinee) are scheduled with the following parade of stars: Yvonne Astruc, Feb. 4, 5; Josef Hofmann, Feb. 11, 12; Grisha Goluboff, Feb. 25, 26; Tilly Losch, March 11, 12; Mischa Elman, March 25, 26; Brian Aherne, actor, for Shakespearean program on April 1, 2; Artur Schnabel, April 8, 9; Municipal Chorus, April 22, 23.

Tax Supports Symphony in Part

The tax money voted toward the support of the San Francisco Symphony is handled and expended by the Art Commission, of which Ottorino Ronchi is president and J. Emmett Hayden, chairof music. This city commission the orchestra from the Musical man of music. Association for concerts in the enormous Exposition Auditorium which is capable of seating about 10,000 auditors. Prices are from twenty-five cents to a dollar. The Monte Carlo Ballet Russe just completed six performances under these auspices, as guest artists with the San Francisco Symphony, and remaining attraction due in municipal series is scheduled for Feb. 8 and features Artur Rubinstein as soloist.

There is a fourth symphony series, the Young People's, which this year will have Rudolph Ganz as conductor. Ernest Schelling has been in charge of the children's affairs for the past two years and would have been again except for There will be his unfortunate accident. three programs on March 26, April 2

Berkeley, San José, San Rafael and other nearby cities will hear the San Francisco Symphony under Pierre Monteux before the season ends.

Tentative Opera Plans

Gaetano Merola announces that the tentative repertoire for the new San Francisco Opera season includes performances of 'Thais', 'Elektra', 'Don Giovanni', Boito's 'Mefistofele', 'Don Pasquale', 'Andrea Chenier', 'Die Meistersinger', 'Lucia di Lammermoor', 'Tosca', 'Cavalleria Rusticana', 'Coo d'Or' and 'Forza del Destino'.

Among the artists scheduled to be heard are Beniamino Gigli, Ezio Pinza, John Charles Thomas, Galliano Masini, who will be heard here for the first time; Elisabeth Rethberg, Lily Pons and the newcomers Rose Pauly, Kerstin Thorborg, Mafalda Favero, and another soprano whose name is being kept se-cret. The popular-priced Saturday night series will include repetitions of certain undetermined operas on the subscription list. Fritz Reiner and Gennaro Papi are slated as the guest conductors.

The Opera Ballet School has been completely reorganized, with Stanley McLewee as business manager. The aim is to foster a more professional producing group for opera and tour purposes as well as to give instruction to all who choose to study there. Although Mildred Hirsch has been retained as ballet mistress, William F. Christiansen has been appointed guest choreographer for a March production, the nature of which has not been made public.

But there is no question whatever about the "Dollar Opera" season. For-tune Gallo's San Carlo Opera Company is now en route for a fortnight's engage-ment at the War Memorial Opera House starting on Feb. 27. Tom Girton. manager, says the advance demand for seats has exceeded that of all past seasons, with mail orders from out-of-town patrons calling for anywhere from one to eighty seats for a performance.

Russian Season Hinted

There is talk of a Russian opera season sponsored by the local Russian colony which includes a large number of active singers with former opera ex-perience. Their occasional productions have been well attended and they aspire to more elaborate undertakings, with guest singers of distinction in a repertoire exclusively Russian. Fine artists in the local Russian colony have already shown us what they can do with stage settings and a spring season is possible but indefinite.

Two chamber music organizations are to be found within the ranks of the symphony: the San Francisco String Quartet and the Wind Instrument En mble. Both are concurrently engaged in giving a series of concerts

#### Quartet Plans Further Concerts

The Quarter, composed of Naoum Blinder, Eugene Heyes, Nathan Fire-stone (although Romain Verney is serving as violist this season because of Mr. Firestone's temporary physical dis-abilities) and Willem Dehe, was organized by Mr. Elinder and sponsored and managed by Mrs. Edith de Lee who conceived the idea of financing two series of concerts simultaneously. Each month's program is first played in the private home of one of the group of guarantors, and is open only to sub-scribers. One week later the same program is given in Veterans' Auditorium popular prices. The guarantors' money suffices to underwrite both series. The concerts yet to come in the erans' Auditorium are dated for March 16 and April Z.

Pro Musica has a semi-active chapter which adheres no mo apparent schedule but grasps at apportunities which pre-sent themselves to offer interesting musical occasions. Jerome Politzer is

The San Francisco Musical Club and the Pacific Music Society are friendly rivals in the club field, the former giving programs in the Community Playhouse on alternate Thursday mornings, and the latter, evening programs at the Fairmont Hotel. Chib members supply the major portion of their musical fare, but guest artists are also featured at frequent if not regular intervals. Beatrice Anthony is president of the San Fran-



Senteno Merola, General Birectar of the Sen Francisco Opera Company

cisco Musical Club, Mrs. Felix Butte, of the Pacific Music Society.

Active branches of the state Music Teachers' Association and the National Guild of Organists, plus various groups organized for social and musical actives, add their activities to the very full schedule of public emergrises. They,

The Wind Instrument Easemble, consisting of Henry Woempner, Julius Shanis, Rudolph Schmitt, Pierre Lambert, and Ernest Kuliichek, has Carolyn Cone Baldwin as assisting pianist and plays but three concerts this year in the (Continued on page 262)



The Philharmonic Rises to the Highest Peak of Its History as a Southern California Institution — Five Concerts Remain in Brahms Cycle Under Klemperer — Behymer, Armitage Series and WPA Project Plans Loom Large on the Immediate Horizon



By HAL D. CRAIN LOS ANGELES, Feb. 5.

SURROUNDED by an aura of glamour and make-believe, few cities have a greater task in maintaining musical and cultural boundaries than Los Angeles and the mythical city that the state of t of Hollywood. Hence, the stability and high standards of such an organization as the Los Angeles Philharmonic, supported by public-spirited persons to the tune of \$150,000 a year, is all the more

appreciated.

The chief bulwark, the Philharmonic, is managed by Mrs. Leiland Atherton Irish, and ably conducted by Otto Klemperer. Certain pruning operations last fall, plus arduous rehearsals, have brought the organization to the highest peak in its history. Some sixty concerts in Los Angeles and other cities of the Southland, are making it truly a South-ern California institution. The policy of presenting soloists in the majority of programs lends interest.

Josef Hofmann was welcomed by a huge throng when he appeared as solo-ist in the sixth pair of concerts on Feb. 3 and 4; Nathan Milstein, violinist, will be heard in the seventh pair two weeks later, with Lotte Lehmann, soprano; Gaspar Cassado, 'cellist; Charles Kuhl-mann, tenor, and Artur Schnabel, pianist, appearing in successive pairs. No soloist has yet been named to take the place of Rose Bampton, soprano, sched-

place of Rose Bampton, soprano, sched-uled for the last pair.

Last year, Mr. Klemperer aroused widespread interest in a cycle of six Beethoven concerts. This year, he

chose Brahms, and the first concert, on Jan. 14, featured Heifetz, and this was repeated on the following evening. The second is announced for March 12, and the third for March 26, on which occasion Richard Buhlig will play the two piano concertos

Bronislaw Gimpel, concertmaster, and Alexander Borisoff, first 'cellist, will be soloists in the fourth concert on April 9, with the fifth and sixth following on April 23 and May 7. The 'Requiem' will be given on the fifth program. In addition, two concerts in the Saturday morning children's events are scheduled, on Feb. 26 and March 19.

The fact that the Symphony Association now sponsors the concerts in Hollywood Bowl, adds stability to the organization, in that it provides eight additional weeks' work. Last summer's series was highly successful, especially

financially, and plans will soon be under way for the coming season, which generally opens on the first Tuesday after



L. E. Behymer will present Artur Ru-binstein on Feb. 6, and Marian Ander-son will make her second appearance on Feb. 15. This month will also witness the return of the San Carlo Opera Company, booked for the week beginning on pany, booked for the week beginning on the eighteenth. Trudi Schoop will bring her Comic Ballet for a return engagement on March 4, followed by recitals by John Charles Thomas and Mischa Elman on March 15 and 22, respectively. Helen Jepson gives her first recital here on April 19, and Kirsten Flagstad comes again in recital on May 4.

Merle Ermitage, manager of the Au-

Merle Ermitage, manager of the Au-ditorium Building, in February will

present a series of performances of Gershwin's 'Porgy and Bess', by a cast of sewenty persons, including many of the original cast. The attraction will take the form of a memorial to the late American composer, who was a close friend of Mr. Armitage's. The remaining concept in the Amitage series will ing concert in the Armitage series will be the return of Moritz Rosenthal, pianist, who comes on March 12.
The Federal Music Project in Los

(Continued on page 262)



Dema Harshbarger, Head of the Hollywood Artists' Service



Merle Armitage, Who Sponsors the Appearance of Visiting Artists



L. E. Behymer, Southern California Concert Manager



## ST. Louis



A Night View of the Municipal Opera

By HERBERT W. COST ST. LOUIS, Feb. 5.

A T this mid-season date, a careful review of attendance records at standard musical gatherings in this city, shows that along with expansion in every line, music has shared its part and even the recent "recession" has failed to diminish the substantial gains over the past few years.

The St. Louis Symphony Society, now in its fifty-eighth season, is operating under a complete new set of by-laws, which include new provisions not heretofore incorporated. "These new by-laws," said Oscar Johnson, president, "provide for the appointment of five trustees, who shall always be outstanding business and civic leaders in the community. They will be entirely independent and separate from the executive committee and the board of control and will have the power to receive gifts and bequests for the permanent funds of the Society. This will make it possible for patrons of the orchestra to make gifts or bequests knowing that their funds will be in safe hands, and they will be carefully administered and all conditions of the gift or bequest strictly carried out."

With few changes in personnel, Vladimir Golschmann has under his command a group of ninety instrumentalists, whose responsive efforts have shown the expertness of his guidance. This has brought about an ensemble of rare balance and precision. Many new works have been heard as well as premieres by leading contemporary American and foreign composers.

#### Soloists Still to Be Heard

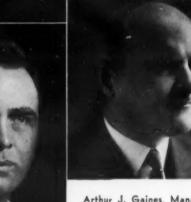
Soloists still to be heard include Gaspar Cassado, 'cellist; Artur Schnabel, pianist, and a quintet of singers, Helen Traubel, soprano; Marian Telva, contralto; Charles Kullman, tenor; Frederick Baer, baritone, and Herbert Gould, bass, in a concert version of Wagner's 'Lohengrin' on March 18 and 19. The St. Louis Symphony Chorus, conducted by William B. Heyne, will cooperate with orchestra and soloists in this performance. Two special orchestral concerts, and the gala closing concert will fill out the local season.

The orchestra has just returned from a short tour from Springfield, Ill., Indianapolis, Terre Haute and Ft. Wayne, Ind., and Columbus and Toledo, Ohio. Late this month the players will visit Chicago, Urbana and Peoria, Ill., Iowa City, Davenport, Des Moines, Cedar Rapids and Ames, Iowa and Columbia, Mo. After the season the usual South-

Vladimir Golschmann, Conductor of the St. Louis Symphony



The Symphony and Music in General Share City-Wide Business Expansion - Orchestra Operates Under New Set of By-Laws - Chorus to Co-operate with Players in a Performance of 'Lohengrin' in March-Twelve Weeks of Open - Air Opera Planned



Arthur J. Gaines, Manager of the St. Louis Symphony

ern tour will embrace Nashville and Memphis, Tenn., Birmingham, Montevallo and Montgomery, Ala., Atlanta and Savannah, Ga., and Houston, Austin, San Angelo, Dallas and Denton, Texas, returning here for the annual Pension Fund Concert with Nino Martini as soloist on April 10.

Oscar Johnson

President of the

St. Louis

Symphony Society

Offices and rehearsal rooms are located in the Municipal Auditorium. Arthur J. Gaines is manager. For the society, Oscar Johnson is president with an executive committee headed by George Spearl. Oliver F. Richards is treasurer. The now thoroughly in-corporated Women's Association is divided into senior and junior divisions with Mrs. M. Hayward Post and Frances Bates the respective presidents. Scipione Guidi is concert-master, Max Steindel, personnel manager, and Elmer Gessler, librarian. The Municipal Theatre Association is planning a gala season in commemoration of its twentieth year of existence. There will be the usual season of twelve weeks of opera in the Forest Park Open Air Theatre. One grand opera will be produced and the principals will as usual be chosen from the lists of grand and light opera singers and concert artists. There will be the usual chorus of eighty-four and orchestra of fifty. Henry W. Kiel is president; Paul Reisman, manager, and Richard Berger, manager of productions.

### Little Symphony Plans

While plans for the fourth season of the Little Symphony are not definite, it is assured that they will present at least four concerts and maybe more in the Quadrangle of Washington University. It is hoped that Hans Lange will again

conduct, with Max Steindel, assistant conductor and orchestra manager. Robert Brookings Smith is chairman of the board and Jos. Pulitzer, Jr., president.

Enjoying the most successful financial season in its history, the Civic Music League, managed by Alma Cueny still has two concerts to be heard. Civic is affiliated with the Civic Concert Service of the NBC and all concerts are held in the Municipal Opera House. The Salzburg Opera Guild will be heard this month and Joseph Szigeti, violinist in the closing concert, March 1. George Mackay is president and the subscription campaign is under the joint chairmanship of Mrs. Dorothy Galloway Blank and Charles Nicholson. Alma Cueny will present Marian Anderson, (Continued on page 292)

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## )ITTSBURGH

By J. FRED LISSFELT PITTSBURGH, Feb. 5.

OT only a renaissance but a complete readjustment of music activities has taken place in Pittsburgh with the good fortune we had in reestablishing our orchestra. In October, Otto Klemperer performed the miracle which made a real orchestra of the men whom he had tried and chosen but a few weeks previously. He did more, for Pittsburgh suddenly be came aware of what great orchestral music might mean in our midst and responded wholeheartedly. Factions immediately merged in wish and deed for the new organization.



Parry
May Beegle, Manager of an Extensive Concert Course

Since then Carlos Chavez, Eugene Goossens and Fritz Reiner have conducted. Georges Enesco is to finish the season of fourteen weeks and twenty-eight concerts in the regular sub-scription list and three children's concerts. Our present concern is to find conductor for the entire season of 1938-39.

The passing of the String Symphonic Ensemble is to be regretted. The Pitts-burgh String Quartet, William Stone, Henry Squitieri, Grace Bazell, and Harry Singer; the Shapiro Quartet, Max Shapiro, William Loesel, Joseph Derdeyn and John Brletic; the Caputo Woodwind Ensemble, are at present marking time, since most of these play-

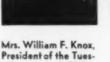
ers are in the orchestra, and with the ending of that season, they will doubt-less give their good music again this spring.

### Little Symphony Keeps Abreast

Victor Saudek's Little Symphony keeps abreast of contemporary music, and after the New Year looks forward to the "pop" concerts on Schenley Lawn, where stay-at-homes gather dur-



day Musical Club





ager of the Newman Concerts

ing the early summer for light music and refreshment. There are usually soloists from among local celebrities. The PWA Orchestra, led by Dr. Rauterkus, is still in the field.

Among our choirs the Mendelssohn Choir, Dr. Ernest Lunt, conductor, is still to sing Bach's B Minor Mass in the East Liberty Presbyterian Church on Good Friday. In May they plan to give Gabriel Pierne's 'Children's Crusade' in collaboration with the public school selected choirs.

school selected choirs.

John Julius Baird's Bach Festival Choir is thriving and is now preparing Bach's 'St. Matthew Passion' for Eastertide. With Harvey Gaul's chorus at the Young Men and Women's He-brew Association they expect to sing with the Pittsburgh Orchestra when Damrosch conducts. Among the younger groups, but of no less importance, are the excellent a cappella choirs of Anne George and Florence Shute at Perry and Peabody High Schools respectively.

May Beegle's all-star course of con-certs in Syria Mosque still hold first place in popularity. Artur Schnabel place in popularity. Artur Schnabel and Lily Pons are soon to complete this year's list, which included Yehudi Menuhin and the Trudi Schoop ballet as extra attractions. Miss Beegle also manages the orchestra concerts sponsored

Orchestra Reestablished Under Klemperer Has Guest Conductors Little Symphony Plans Summer Concerts and Choral Groups Add to Calendar of Musical Events

by the older Pittsburgh Orchestra Association, this year offering the Chicago, Boston and Philadelphia Orches-

#### Art Society in Sixty-fifth Year

James A. Bortz was named manager of the Art Society during the current year. The Art Society is now in its sixty-fifth year and is each month attended by three members of the original group, Agnes Way, a painter now ninety-five; Martin Leisser, the painter, ninety-three; and Mrs. Judge Cohen, approaching ninety, who was many times piano soloist. It has been a festive year and the executive committee has been instrumental in finding extra cash prizes to stimulate original musical composition; there is also a prize for painting and sculpture, available each year during the exhibition of local ar-





ductor of the Mendelssohn Choir

James A. Bortz, Manager of the Art Society

tists. Several lectures upon art subjects are offered free to members, but music takes precedence in entertainment. The Stradivarius Quartet and Szigeti are yet to be heard, the former being the only public concert of chamber music offered in Pittsburgh during the season.

At the Young Men and Women's Hebrew Association there is the choral group, experts in Hebrew folk song, and led by Harvey Gaul. Their concerts invite the new artist in the concert field, Eugene List and Garbousova being typical of the players engaged. In the education department J. Fred Lissfelt gives a course of twenty-four evenings in musical appreciation.

### Music Clubs Active

The activities of the Tuesday Musical Club have taken on a new glamour since the club has moved into new quarters in the Stephen Foster Memorial. An auditorium with perfect acoustics and excellent stage equipment and lighting give the ladies every opportunity they have long awaited. The bi-monthly meetings are graced by original programs and are led nowadays by the new president, Ruth Thoburn Knox, who for many years conducted the club's string ensemble, now in the capable hands of Margaret Horne. The opera department is preparing Gilbert and Sullivan's 'Iolanthe'

At the Twentieth Century Club, Pescha Kagan expects to give a series of illustrated lectures, playing programs of piano works. Jean McCrory Newman will soon enter the managerial field in a bigger way. For this spring's two concerts she has engaged Richard



Carnegie Institute

Crooks for a recital and the Miriam Winslow Dancers

At Carnegie Tech, Duquesne University, and the Pittsburgh Musical Institute, events are flourishing. Theodore Finney this year came to the University of Pittsburgh to superintend the music department and was recently named on the executive committee of the Musicological Society of America. Mrs. Mildred Chamberlain Lissfelt was elected director of Pitt's Giele' Glee elected director of Pitt's Girls' Glee

The weekly organ recitals still attract large audiences Saturday night and Sunday afternoon to the Carnegie Hall in Schenley Park where Dr. Marshall Bidwell presides, and to the North-side Carnegie Hall where Dr. Casper Koch has played for more than twentyfive years.

#### School Music Important

Dr. Will Earhart continues to lead our youth to the most practical expres-sion of its musical desires through his untiring efforts in our public schools. Last year their participation in the grand musical jubilee sponsored by the Pittsburgh Sun-Telegraph was the sensation of the concert.

This jubilee in June, held in Forbes Field before audience of 35 to 40,000, offers citizens within the tri-state area an opportunity to display talent and win generous prizes. There are competitions for solo singers, bands, drum corps, and choruses. Mary Dawson-Cardwell's Negro Chorus has for several years dramatized spirituals.

The county commissioners of Alle-gheny County for several years have sponsored a similar festival at the end of the summer in South Park of which Harvey Gaul is music director.



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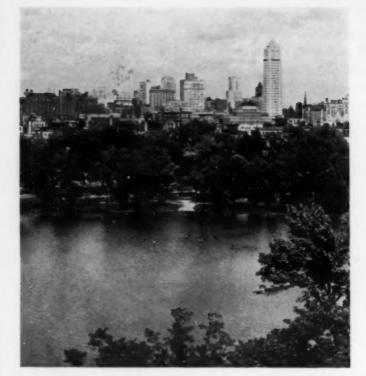




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### By JOHN K. SHERMAN MINNEAPOLIS, Feb. 5.

TWO developments in the Twin Cities' musical life have differentiated the 1937-'38 season from those that preceded it, and have stimulated and increased public interest in music.

The Minneapolis Symphony acquired two conductors of its own after a season under guests—Dmitri Mitropoulos, brilliant Greek conductor-pianist, and Daniele Amfitheatrof, Russian composerpianist, who serves in associate capacity with Mitropoulos.

The second phenomenon was the initiation of two new concert courses in St. Paul, which gave that city three such courses and the Twin Cities five altogether. This multiplicity of courses, while it has brought and is bringing greater variety and abundance of first-class music than ever before in the cities' history, has also meant that the saturation point has very nearly been reached in the matter of recitals.

There is no question that the engagement of Mitropoulos has accomplished what amounts to a renascence of the Minneapolis Symphony and a greatly heightened interest in symphonic music. Not since the first season under Eugene Ormandy has such excitement and anticipation prevailed among concertgoers. And many of the old-timers among the audience are ready to argue that in Mitropoulos we have a conductor whose ability to bring scores to life is unexcelled by any other conductor today.

Mitropoulos arrived at the first of the year, taking over the orchestra from Amfitheatrof who handled the opening concerts. The latter has proved a rather uneven interpreter, and has yet to convince audiences of his mastery of orchestral expression. A modest and untemperamental musician, he has impressed by his studious devotion to his duties and lack of all pretentiousness or bombast.

The symphony is offering a choice group of soloists this season. Those already heard are Rudolf Serkin, Richard Tauber and Erika Morini, while a particularly sumptuous occasion was the first appearance with the orchestra of the Monte Carlo Ballet Russe, which gave three performances under Efrem Kurtz in December. Those still to appear are Jascha Heifetz, Marian Anderson, Artur Rubinstein, Lauritz Melchior, Helen Traubel and Emanuel List. The latter three will sing the first act of 'Die Walküre' at the last symphony concert of the season April 22.

The orchestra is now in its thirty-fifth season and is presenting the customary sixteen Friday concerts and eighteen popular concerts on Sundays, also a group of three concerts for school children and several for the University of Minnesota students. Incidentally, the orchestra is the only organization of its kind that is directly affiliated with a university, and this is its eighth season in the imposing and attractive Northrop Memorial auditorium on the University

Mrs. Carlyle Scott continues as manager of the orchestra, and E. L. Carpenter as president of the orchestral association. No national tour is being made by the orchestra this year, though a brief excursion to several Northwest and Canadian cities was made at the start of the season. Plans are now afoot to again take the organization "on the road" next year.

The University Artists course, also under the management of Mrs. Scott, is carrying on as usual, and still manages,

### MINNEAPOLIS





Mrs. Carlyle Scott, Manager of the Minneapolis Symphony and of the University Artists

Above: Dimitri Mitropoulos, Conductor of the Minneapolis Symphony

despite heavier competition than before, to be the most successful box-office series in the Twin Cities. Its 1937-38 season offers seven attractions—Rachmaninoff, who opened the season Oct. 26; Yehudi Menuhin, Arthur Poister, the newly engaged organist at the University; Helen Jepson, John Brownlee, Trudi Schoop and her comic ballet, and Mischa Levitzki.

Mischa Levitzki.

The Concert association, picking "sure-fire" artists for its opening concerts—Kirsten Flagstad and Fritz Kreisler—got off to a flying start for



Daniele Amfitheatrof, Associate Conductor of the Minneapolis Symphony

its season, and had to hang out the S. R. O. signs. Its coming events are a two-piano recital by Pierre Luboshutz and Genia Nemenoff, a postponed recital by Giovanni Martinelli and an appearance by Shan Kar and his Hindu ballet.

In Minneapolis, the Thursday Musical (which corresponds roughly to the Schubert Club in St. Paul) is presenting its usual bi-monthly recitals by local artists, after opening its season with a (Continued on page 261)

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A View of Kodak Park
By MARY ERTZ WILL

USICAL activities in this city continue to spread in everwidening circles, with the various artists' and orchestral concerts exceedingly well attended. The Rochester Civic Music Association with its more than 7,000 membership, and headed by

than 7,000 membership, and headed by the Rev. George E. Norton, sponsors the two Eastman Theatre concert series, the Rochester Philharmonic Orchestra and the Rochester Civic Orchestra (nucleus of the Philharmonic).

The Eastman Theatre concerts still to come, include—in both series—two performances in a double bill of 'Pagliacci' and Wolf-Ferrari's 'Secret of Suzanne' on Feb. 4 and 5, Georges Enesco, violinist, on Feb. 18, José Iturbi in a piano recital on Feb. 26, and Nelson Eddy in a song recital on March 29.

#### Plans for the Philharmonic

The Rochester Philharmonic, José Iturbi conductor, and Guy Fraser Harrison, associate conductor, will be heard on Feb. 10, March 3 and 17, conducted by Mr. Iturbi, and a matinee on Feb. 17,



SITTIG

N. Y. Recital Jan. 6, 1938

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"Margaret Sittig is a violinist of taste and sensibility, with a solid command of the instrument's technical requirements, a feeling for tone and accent."—N. Y. Sun, Jan. 7, 1938.

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### ROCHESTER

conducted by Mr. Iturbi. The women's committee of the Philharmonic Orchestra, Mrs. Robert Ranlet, president, continues active support of the organization, which made a very successful week's tour of the southern tier of New



Dr. Howard Hanson, Director of the Eastman School of Music

York State recently. The orchestra is heard over the air in a nation-wide hook-up in the first forty-five minutes of the matinees, and from 9 to 9:30 p.m. on the evening concerts.

on the evening concerts.

The Rochester Civic Orchestra under Mr. Harrison (Paul White is associate conductor of the Civic) will continue the Sunday night "pop" concerts at the Eastman Theatre, closing the season with a concert at Strong Hall on the River Campus of the University of Rochester some time in May. The Civic broadcasts every Monday evening, and bi-monthly for the public schools. It will give a concert under Mr. Harrison at Bradford, Pa., on Feb. 25.

The remainder of the Kilbourn Hall

The remainder of the Kilbourn Hall concert series comprises a dance trio on Feb. 15, Thelma Biracree, Evelyn Sabin and Betty MacDonald; a sonata recital by Gustave Tinlot, violinist, and Sandor Vas, pianist, on March 1, the Budapest Quartet on March 22, and the Kilbourn Quartet on April 12, assisted by Cecile Staub Genhart, pianist.

The American Composers Series, given by Dr. Howard Hanson, and the Rochester Philharmonic, under the auspices of the Eastman School of Music, will present on Feb. 24, Paul Beckhelm's Suite 'Cow Country', Wesley La-Violette's Chorale, on the first half of the program, and Griffes's 'Pleasure Dome of Kubla Khan' and George Chadwick's 'Tam O'Shanter' on the second half. On March 10, a first performance of Bernard Rogers's Third Symphony—'Thanksgiving Symphony'—will be presented, and to complete the program, George Gershwin's 'American in Paris' and a suite 'San Francisco' by Henry Hadley. The March 31 concert will be broadcast only, and will include the prelude to Horatio Parker's opera, 'Mona' and Loeffler's 'Pagan Poem'.

### American Composers Festival

The yearly music festival of American composers given by the Eastman School of Music will take place on April 4 to 8 inclusive. Among the high lights of the festival will be four ballets, a first performance of Byron Arnold's 'Five Inhibitions', a baseball ballet by Burrill Phillips, 'Mexican Rhapsody' by Robert McBride done into a ballet by the Eastman School, and Bernard Rogers's 'Fairy Tales'. There are to be solo divertimenti between the set ballets, William Grant Still's 'Summerland', a

Musical Activities Continue to Spread in Widening Circles—Civic Music Association Sponsors Eastman Theatre Series, Philharmonic, and the Civic Orchestra—American Composers' Festival Planned



The Murals in the Eastman Theatre



new work for dance solo and orchestra, and Howard Hanson's 'Impromptu' and 'March Carillon', arranged for solo dance and orchestra by the composer. A symphony by Gardner Read will be presented, Dr. Hanson conducting the Rochester Philharmonic, as well as other new symphonic material.

One of the evenings will be given over to the Eastman School Orchestra and Chorus, another will present the Little Symphony under Karl Van Hoesen, and a third evening will present the Symphonic Band under Frederick Fennell. Further details on the festival will be (Continued on page 307)

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The First Baptist Church in Providence

By ARLAN R. COOLIDGE PROVIDENCE, Feb. 5.

HE present season demonstrates the vitality and popularity of such well-established events as our orchestral concerts, the programs of the large community concerts association, the recitals of various music clubs, and the presentations of an ever increasing

group of choral organizations.

Under the leadership of its new president, Mrs. Arthur M. Allen, the Com-munity Concerts Association will complete its seventh season brilliantly presenting Andres Segovia, guitarist, on Feb. 15 and the New York Philharmonic-Symphony, John Barbirolli, conducting on March 14. Eugene List, pianist, will be the soloist for this con-

The Boston Symphony is continuing its regular visits with programs led by Koussevitzky on March 1 and

April 5.

The Providence Symphony led by Wassili Leps was to play on Feb. 1, at which time Fray and Braggiotti, well known duo-pianists, will be featured; and on March 22 when the Hans Weiner Ballet will make a guest ap-pearance. A new development in the program of the local orchestra is a series of concerts for young people at which Mrs. Arthur M. Allen is commentator and solo pianist. Concerts yet to be heard are announced for Feb. 19 and March 12.

The state has provided again this year a series of concerts by the R. I. Civic Symphony under Dr. Wassili Leps. In March and April programs will be given at the State College in Kingston, and in Woonsocket, Pawtucket, Wake-

field, and Centerdale.

The Providence Festival Chorus,

## PROVIDENCE

Providence and Boston Symphonies Provide Forthcoming Orchestral Fare—Community Concert Association to Offer the New York Philharmonic in the Spring-Choruses and Clubs List Interesting Plans



Wassili Leps, Conductor of the Providence Symphony



Hugh F. MacColl, Providence Symphony

John B. Archer, conductor, will give an open air program as usual on the sec-ond Sunday in June. It is expected that the Goldman Band will assist and a soloist, yet unannounced, will be fea-

The University Glee Club's program for the season includes a concert on April 22 at which Dorothy Minty, vio-linist, will be the soloist. Berrick Schloss is the leader of this group now

in its twenty-seventh season.

The Providence Oratorio Society,
William Deroin, leader, will conclude its year with a spring presentation of Spohr's 'The Fall of Babylon'. Led by Rev. Leo Rowlands, the Cath-

olic Choral Club plans a May concert at which Mr. Raoul Bosquet has been

selected as vocal soloist.

The Verdandi, well-known men's chorus, Oscar Elseberg, conductor, will give its annual concert during March or April, the definite date to be deter-

The Kadimah Choral Club, one of the newer singing societies, is antici-



President of the Community Concert Association



Conductor of the Festival Chorus

pating its third annual concert which will come late in April. Arthur Einstein is the leader.

Rhode Island Federation of Music Clubs, of which Ruth Tripp is president, will sponsor a generous list of concerts by musicians of the community during Music Week in May. Among the programs will be one for



Ruth Tripp, President of the Rhode Island Federation of Music Clubs



Mrs. Mary C. Gross. President of the Monday Musical Club

choruses, another representing several clubs, and a program of music for all creeds. A choir festival is being planned for May 13, the first day of the biennial state convention.

Clubs List Activities

Three dates stand out on the calendar of the Chaminade Club, Mrs. Herbert M. Durfee, president. These are the special morning musicales of March 10 at which Edmund Boucher, bass and Francis Brockman, violinist, will be presented; a Lenten program on March

24, and the president's day, April 24. The Chopin Club, headed by Mrs. H. E. McGregor, in addition to regular meetings, will give a president's day

program on May 5.

The Monday Morning Musical Club will present Royal Dadmun, baritone, in recital on Feb. 11. The Club sponsors free public lectures on the programs of the Boston Symphony which are given by John B. Archer in the Public Lirary. Mary Colt Gross is president of

this organization.

The Schubert Club, a thirty-seven year old organization of teachers headed by Mary E. Baker, was to sponsor its annual contest for young students of piano on Feb. 5; a program of Sesquicentennial music on Feb. 14, and special lectures on March 14 and 17.

The Federal music project, the local director for which is Wilfred Cunning-ham, will make a gesture to American music and composers in a special program by its Orchestra late in February. tion.



Exchange Place in the Heart of Providence

Local composers are to be heard, also the first performance anywhere of a Concerto for Trumpet by Leo Rich Lewis of Tufts College. Under similar auspices the R. I. Concert Band will be heard on Feb. 23 Edouard Caffier is the conductor of the orchestra.

University Players Busy

Continuing its series of concerts, The Brown University-Pembroke College Brown University-Pembroke College Orchestra will play on March 3 and April 21. Arlan R. Coolidge is director and Richard Whipple, president. Spring concerts by the Glee Club of Brown University led by Prof. Arthur B. Hitchcock and by the Pembroke College Glee Club under G. Richard Carpenter are in preservation. are in preparation.

The activities of instrumentalists in the public schools point towards a great open air massing of elementary and advanced orchestras and bands in Roger Williams Park late in May. These impressive yearly events are arranged by Dr. Walter Butterfield.

Concerts by students of the Com-munity School of Music are scheduled for every other Saturday evening during the late winter. Avis Charbonnel is the director and Mrs. Houghton P. Metcalf, president of the institution.

Clavier Ensemble is making plans for a three and four-piano recital in April. The program will be made up of works composed exclusively for this organization. The founder, Avis Charbonnel, is its president.

The Pawtucket Civic Music Asso-

ciation's third concert of the season will bring John Charles Thomas, baritone.

The success of the association has made necessary the use of the large auditorium of the Senior High School. Meiklejohn is president and Mabel Woolsey, secretary.

Steven Kennedy, Baritone, Appears

Steven Kennedy, baritone, gave a recital in Syracuse recently, and appeared in Rochester as soloist with the Rochester Civic Orchestra in a coast-to-coast broadcast. On Feb. 18 he will sing in Pittsburgh and has engagements later in Atlantic City and New York.

Betty Paret, Harpist, Appears in Recital

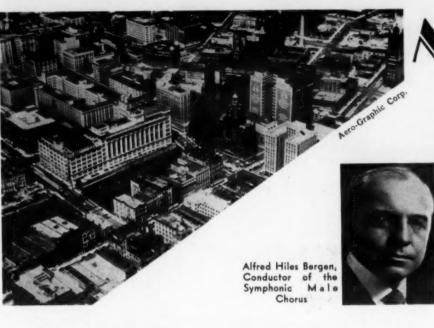
Betty Paret, harpist, recently ap-eared as soloist with the Choral Arts Society and at the Packer Institute in Brooklyn, at the Hessian Hills School in Croton, N. Y., and at the Cosmopolitan Club and the Institute of Adult Educa-



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Mrs. William D. Lindsay, President of the MacDowell Club

Visits of the Chicago Symphony and Three Concerts Series Provide Future Dates of Interest -New Amphitheatre to House Summer Opera in Washington Park

By ANNA R. ROBINSON

MILWAUKEE, Feb. S.

7ITH three concert series (each presenting five outstanding artists) the Chicago Symphony and other musical organizations, Milwaukee has had a very busy and most encouraging season so far. The "sold out house" sign has been seen at many concerts and operas, and we have a number of delightful events ahead of us.

Two artists, Fritz Kreisler and Marian Anderson have been presented by the Civic Concert Association and there are three yet to come. Pierre Lubo-shutz and Genia Nemenoff, duo-pianists, will make their first appearance in Mil-waukee Feb. 10; Shan Kar and his Hindu Ballet, March 7; and their series will end with Lauritz Melchoir on April 29. This season the Association has a membership of 3,000 and had to enlarge the hall. Colonel Charles M. Pearsall is President of the Association; Geo. G. Goetz, Vice President; Eliot G. Fitch, Treasurer, and Anna R. Robinson, Sec-

The Chicago Symphony Orchestra under Dr. Frederick Stock and his assistant Hans Lange will appear in Mil-waukee in four more concerts. This series of ten is the high light in Milwaukee's musical season, and is sponsored by the Milwaukee Orchestral Association of which Margaret Rice is the local manager. On Feb. 21 and 22 Miss Rice will bring to the Pabst Theatre

the Salzburg Opera Guild.

The Civic Music Association as usual is presenting a series of Sunday afternoon concerts at the Art Institute by young Milwaukee artists. Ruth Rothchild, pianist, will be heard Feb. 12, Mildred Catenhausen, 'cellist, March 20, and the season will close on April 10 with Suzayne Cleveland, soprano. This Association also sponsors the Young People's Orchestra, Milton Rusch con-ductor. This orchestra is made up of High School graduates and has made wonderful strides since five years ago. They give two concerts a season to an audience of 6,000 in the Auditorium. They will close their season with their usual string concert. Bess M. Arneke founder and manager of the Society of Musical Arts reports a most successful season. The purpose of this organization is to give young musicians of outstanding ability a chance to be heard in pub-The result has been most gratifying and several fine artists have been started on their way. Two more concerts are scheduled in the course of five. On Feb. 17, Emily Schmidt, singer and Marguerite Bode Voll, pianist will appear and on March 10 Eugene Wasielewski, pianist, and Myron Sandler, violinist.

### Society of Pianists

In their second season, the Society of Milwaukee Pianists, presenting five famous pianists, have still Joseph Lhevinne, a very great favorite here, on Feb. 20 and Poldi Mildner who was a real sensation last season on March 13.

Two concerts will be given at the Shorewood Auditorium by the Milwau-kee Federal Symphony on Feb. 24 and March 24. The first will have as guest conductor Gabriel Femynes from Minne-apolis and the second will be conducted by Milton Rusch assisted by the Inter-national Opera Chorus. Mr. Edmund is President of the association.

The Lyric Male Chorus assisted by the High School "A Cappella" Chorus will be heard March 3 at the Auditor-The Lyric Club will also sponsor concert May 14 by their chorus and Wisconsin Association of Male Choruses. Herman Smith is director of the Lyric Club, Gola W. Coffelt of the High School chorus. Samuel A. Mc-Killon, President. Arthur Arneke, ac-

The Symphonic Male Chorus, Alfred Hiles Bergen director is giving its an-



Bess M. Arneke, Founder and Mana-ger of the Young Artists Series



Pearl Brice, Conductor of the MacDowell Orchestra

nual Spring concert April 24 at the Pabst Theatre. The program will comprise songs never heard here before. The 'Sea Songs' of Bornschein are of special interest. This chorus of eighty oung men has in four years time under Mr. Bergen's guidance grown to be one of the finest in the State and will give concerts this Spring in many surrounding cities.

A public minded citizen of Milwaukee has just given \$100,000 for a Shell and Amphitheatre in Washington Park, and work is starting on it at once. The International Opera Company is holding weekly rehearsals preparing its summer operas which will be held in the new shell. Lorna Hooper Warfield is the founder and director of the opera

### Chamber Music Series

The Chamber Music series have two concerts coming in their series of four. On April 24 The Philharmonic String Quartet of Chicago will make its second appearance here this year. concert is in May. These concerts have been well attended and from now on will become a regular part of the Musical season.

The MacDowell Club season of 1937-1938 has been a most educational and enjoyable one. Their Morning Musicales

are held at the Art Institute from October until March. The five remaining programs are The MacDowell Orchestra, Pearl Brice director; Program of Soviet Music; Student Program; The MacDowell Club Singers, Verna Lean directing, and a Concerto Program. A contest for active members, in piano, violin, 'cello and voice will be held in February, the reward for the winners, an opportunity to be heard with the Orchestra on the Concerto Program. The selections for piano are the first movement of Rubinstein's D Minor Concerto; for violin, the first movement of the Mendelssohn concerto; for 'cello, a Haydn concerto, and for voice, operatic arias. Mr. J. C. Mortenson is chairman of the program committee, and Mrs. William D. Lindsay, president of the Club.

Dalies Frantz will appear in recital at the Pabst Theatre April 25 sponsored by the Arion Musical Club. The Arions will close their season with Mendelssohn's 'Elijah' given with a largely augmented chorus and guest soloists.

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## BALTIMORE

Symphony Will Play American Works Under New Conductor—Peabody Conservatory Forms New Opera Class—Municipal Concerts—Sängerbund Festival Planned—Women's Symphony Active



Peabody Conservatory

Washington Monument

By FRANZ C. BORNSCHEIN

BALTIMORE, Feb. 5.

ITH the entrance of Werner Janssen as guest conductor, taking the place of Ernest Schelling, the Baltimore musical horizon has suddenly taken on a new color. Eagerness of the public is a token of renewed



Werner Janssen, Newly Appointed Conductor of the Baltimore Symphony

interest in municipal music as represented by the concert series of the Baltimore Symphony where the initial program by Mr. Janssen caused a record attendance and produced a rousing ovation.

The plans of the new conductor included the performance of works by Samuel Barber, and other American composers, and it will be Mr. Janssen's aim to instill new interest in the series of young people's concerts by devoting attention to the music of nations. He will add to the educational value of these concerts by talks from which the young people will compile their note



Frederick R. Huber, Municipal Director of Music

book, subject to competitive choice for prizes and honorable mention.

#### City Supports Many Activities

The adult series of municipal concerts, so effectively guided by Frederick R. Huber, municipal director of music, seem to mark re-newed vigor and attention. Intensive rehearsals with weekly concerts have brought spirited activity. This, the twenty-third season of the Baltimore Symphony, which opened with the one hundred and ninety-sixth concert recently, sets a unique pace with its "complete sell out," an encouraging sign of civic musical alertness. Besides the support of the Municipal Orchestra public funds also include the management of the Colored Orchestra,) the Colored Chorus, Municipal Band, the Park Band and the Colored Band, which has a broad musical appeal throughout the

The Peabody Conservatory of Music, through its director, Otto Ortmann, is gaining international reputation. Invitation has come to Mr. Ortmann to represent this country at the next International Congress for Musical Education to be held this summer at Prague, Czechoslovakia.

The Peabody Conservatory plans include the demonstration of the newly formed opera class under the instruction of Ernest Lert, the public concert of the Peabody Chorus, under Louis Robert, the programs of the Student Or-chestra under Gustav Strube, the en-semble classes under Stephen Deak and Bart Wirtz, along with a large recital list by advanced students. In the preparatory department, Virginia Blackhead, superintendent, has outlined a series of public broadcasts of the younger pupils for a series of Sunday afternoon programs. Evening programs by advanced students of the conservatory will also be broadcast over local stations. The artist series of recitals on Friday afternoons for the remainder of the season will include appearances of members of the faculty: Austin Conradi, pianist; Pasquale Tallerico, pianist; Louis Rob-ert, organ; George Wargo, violist; the Peabody String Quartet, and visiting artists including Andres Segovia, guitar-ist; Gertrude Pitzinger, soprano; Roman Totenberg, violinist; the Pasquier Trio, and the Roth String Quartet. Hen-rietta Baker Lowe, member of the faculty, is continuing to present her course 'The Essentials of Music' to a large group of adults and laymen as part of the musical contribution of the school

The Women's Symphony, now in its second season, will continue to gain public approval through the spirited guidance of Stephen Deak. Through public support this organization has been assured of future programs scheduled to be given at the Peabody Institute main auditorium free of admission.

#### Music Club Events

The Baltimore Music Club, member of the National Federation of Music Clubs, Mrs. Franklin Onion, president, announces a list of events to include the appearance of Engel Lund, Icelandic soprano, who will present a program of folksongs and Scandinavian music on Feb. 26, a Maryland Composers Day program on March 26, besides the regular schedule of fortnightly recitals which will be prefaced by addresses delivered by Mrs. Frank Stuart Howe, state president of the Maryland Federation of Music Clubs; Henry Treide, president of the Museum of Art; Major Harry D. Williar, whose topic will be 'The WPA Orchestra'; Morgan Marshall, of Walters Art Gallery, who will speak on 'Music in Art', and Luther Benton and Henrietta Bakeer Low, who will present interesting subjects for the club members and guests. The series will conclude with a program by the





Mrs. G. Franklin Onion, New President of the Baltimore Music Club

Club

Saltimore Music Club Chorus

Baltimore Music Club Chorus, Franz Bornschein conductor, with Sarah Stulman at the piano.

The Baltimore Civic Opera Company has scheduled the premiere of 'The Captive', a three act opera based on the libretto of Frederic Arnold Kummer, Baltimore author, to which Gustav Strube, the veteran local composer, has given a musical setting. The initial presentation will take place at the Lyric on Feb. 28 with the composer conducting. The cast will include Margaret Gilner, Brison Tucker, Margaret Wahaus, Marie Siewell Klein, Asa B. Gardiner Jr., Eugene Martinet, Albert Wood, William Leach and Karlton Ford. Mr. Kummer's long theatrical experience and the erudite skill of Gustav Strube have blended the opera into an effective medium for the Civic Opera Company, of which Eugene Martinet is the guiding director. The organization also plans the presentation of one of the standard Italian operas to be given late in April at the Lyric.

in April at the Lyric.

Operatic interest is further indicated by the premiere performance of Harry Patterson Hopkins' opera 'Her Road to Glory', which the composer, a Baltimorean, will present at the Maryland Theatre early in April. The score gained the award in a competition held at Chicago recently. It will be sung by a group of Baltimore singers, and will be content to the test of the state of the sta

ducted by Joseph Imbrogulio.

The Baltimore Ballet, under Vera Hax and Edith Joesting, with the assistance of Hugo Weisgall as lecturer, announces a series of recitals at Cadoa Hall and a spring program in April at the Auditorium Theatre.

the Auditorium Theatre.

Frederick R. Huber as local representative for the Metropolitan Opera Company of New York, is arranging the series of dates for a brief season of

Plans for the biennial session of the National Federation of Music Clubs which will be held in May, 1939, are actively being carried out through Mrs. Martin Garrett, member of the national committee, with the assistance of Mrs.

(Continued on page 292)



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CIRCULARS MAILED



Left: NBC Breaks Ground for Its New Building. From Left to Right, Irene Rich, Barbara J. Allen. Kathleen Wilson and Jane Rhodes. In the Foreground, Marion Talley and Don E. Gilman, Vice-President of NBC's Western Division

Right: D. W. Thornburgh, President of the Western Division of the Columbia Broadcasting System, Seals Records in the Cornerstone of the Company's New Building. Mrs. Leiland A. Irish Is at the Extreme Right



C. B. S.

### LOS ANGELES

(Continued from page 245)

The orchestra has of sixty voices. made commendable progress, and since removal of its concerts to the Belasco Theatre, has been more generously patronized. Usigli as chief conductor has revealed definite qualities of leadership, if somewhat over-ambitious in the choice and length of program material. Under the new set-up, Harlé Jervis,

formerly state director since the incep-tion of the project, is in charge of activ-ities in Southern California, and also directs the affairs of the local organiza-tion. One of the chief services to the community at present, lies in the opportunity for composers to hear their works performed. A regular series of programs, open to the public free of charge, is devoted to compositions which have been chosen for presentation under advantageous circumstances. Young artists, not on the project, are also heard, and presented in recital.

The success of the San Francisco Opera Company in its visit to Southern California last fall, has brought out more

than the usual crop of rumors about an opera company and the building of a suitable edifice in which to house it. The construction of a new auditorium is of vital concern to the future development of music in the community. Through power granted by the city last year to the Department of Water and Light, for the creation of an industrial exhibition center, E. F. Scattergood, general manager and chief executive, has outlined plans whereby a suitable opera house may be erected on the property to be acquired for such purposes. The sum acquired for such purposes. The sum of \$125,000 is available for a suitable site. As soon as this matter is settled, a fund for the building will be solicited by public subscription. A hopeful sign is the fact that various factions, hitherto interested in their own

opera company, composed largely of talideas of an opera house to suit the needs of the city, are now meeting to-

Each year sees more artists coming to the Coast, and there is no reason why the city should not have a permanent







Conductor of the Los Angeles Ore-

ent from its own territory. One of the most interested persons is Pietro Cimini, formerly conductor for five years of the Chicago Civic Opera Association, and for ten consecutive years conductor with the San Francisco and Los Angeles opera companies. Before coming to America, Maestro Cimini was conductor opera and symphony in large cities of Europe.

The passing of John Smallman during performance of Handel's 'Messiah' on Dec. 19, leaves a wide gap in choral activities of the city. In addition to his choirs at the First Unitarian Church, Mr. Smallman was responsible for the annual Bach festival, held generally in the autumn. Whether this activity will be carried on by his successor at the church, remains to be seen. The Oratorio Society, Frances Campbell, presi-

dent, which is affiliated with the Philharmonic, is announced for a spring con-cert, appearing with the orchestra under

Mr. Klemperer in Brahms's 'Requiem'.

Dr. Richard Lert, conductor of the Society, has realized new standards in the work of the chorus. Dr. Lert is also conductor of the Pasadena Civic Or-chestra and Festival Chorus. The or-chestra, which consists of some seventyfive amateur musicians, is supported by the city and civic-minded persons, and gives regular concerts free.

A unique organization, recently formed, but which gives promise of an auspicious future, is the Hollywood Boys' Choir, sponsored by Al Jolson, and conducted by Hal D. Crain. More than 250 Hollywood boys responded for auditions, twenty-five of whom have been chosen for the ensemble. An addi-tional group of twenty-five is also in training. The first appearance of the choir is scheduled for the Easter Sunrise service in Hollywood Bowl.

Los Angeles concert manager whose work has been gradually increasing in interest and activity, is Mary V. Holloway. Through conscientious en-Holloway. Through conscientious endeavor, Miss Holloway has built up a considerable following, having shown especial aptitude in managing the affairs of the Los Angeles Chamber Music Society and also of Pro Musica. The next event in the Chamber Music Society's program will be by the Pasquier Trio, which will play in the Biltmore Music Room on Feb. 11. Miss Holloway will also sponsor a series of spring concerts, yet to be announced, and will also present Louis Kaufmann, violin-

ist, in his third annual recital.

Los Angeles abounds in musical clubs and societies, in which the amateur and cultural benefits are stressed. There are two opera reading clubs, the Euterpe, which meets in Los Angeles on the last Tuesday morning of each month, and is presided over by Roland Paul. The (Continued on page 262)

## MYRON TAYLOR

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"Built of this solidity, Mr. Taylor

"Built of this solidity, Mr. Taylor gave us a brilliant tenor voice, capable of an occasional high C, and with it much ease in the matter of lighter singing. A generation back, it would have been unusual to hear a man with such a voice do equally well, arias from 'L'Africaine' and from 'La Boheme' and songs by Schubert and by Hugo Wolf. And indeed it was a pleasure to be the support of so many fine artistic conceptions."—Richmond Times-Dispatch.

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"Myron Taylor's Rabbi seemed a distinguished piece of work, projected with a voice exactly edged against the monotony of long readings."—New York Evening Journal.

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## PORTLAND,

ORE.

The Symphony Under van Hoogstraten to Give Brahms's 'Requiem'-May Suspend Activity for a Period of Possibly Two Years — The Stadium Philharmonic Will Continue Its Concerts-Junior Symphony to Join with Chorus in Program



By Jocelyn Foulkes PORTLAND, Feb. 8.

THE season chronicles no dearth of musical entertainment which includes orchestral concerts, artist courses, operatic performances appearances by resident musicians and club

The Portland Symphony entered its twenty-seventh season on Nov. 15, with Willem Van Hoogstraten inaugurating his thirteenth season as conductor. Ru-dolf Serkin and Olga Steeb, pianists; Margaret Speaks, soprano; Boris Blinder, 'cellist, and Nathan Milstein, violinist, were the soloists selected for five of the eight evening concerts. Mr. van Hoogstraten will direct the Symphony Choral Society in Portland's initial performance of Brahms's 'Requiem', at the closing concert, on Feb. 28. Soloists assisting on four of the six matinee programs were Bernhard Abramowitsch and Jane Thacher, concert pianists; Viola Wasterlain, violin virtuoso, and David Smith, student pianist. Mr. van Hoogstraten gives explanatory talks, on the Sundays preceding the evening con-certs, on KOIN, the Journal. He has conducted the symphony in three of the Standard Oil broadcasts during the winter. Howard W. Sugarman is the manager of the orchestra and John A. Laing is the president of the symphony society.

### Disbandment Threatened

Whether the Symphony is to continue depends on developments. The board of directors of the Portland Symphony announced on Jan. 13, that the concerts would be suspended for a period of possibly two years after the current season. Last November, the orchestra opened the season with a deficit of \$20,000, a five year accrue-

The deficits in the season of 1937-38 will be less than in the preceding year,



man, Manager of the Portland Symphony



Gershko vitch, Who Heads the Portland Junior Symphony

yet too great to permit a continuance This season's ticket of the concerts. sale has not reached expectations. John A, Laing, president of the Symphony Society, expressed the opinion that this was due to the competition of popularpriced concert series, to the fine broadcasts of symphonic music and to business conditions. Portland is being seriously injured by the labor strife. warm tribute was paid by the board to Willem van Hoogstraten who has, during his leadership of thirteen seasons, raised the status of the Symphony to the rank of one of the major orchestras of the country.

#### Philharmonic Events to Continue

James J. Richardson, manager of the Stadium Philharmonic Orchestra, announces the continuance of the summer concerts with guest conductors and prominent soloists. The third season will begin in July. The personnel of the Philharmonic differs but slightly from that of the winter Symphony.

Three concerts are accredited to the Portland Junior Symphony, with Jaques Gershkowitch as conductor of the niney-two players. Warren Signor, violinist, will be the soloist, on Feb. 19. Excerpts from 'Carmen' will be sung by eight soloists and the Junior Symphony chorus of 150 voices, accompanied by the orchestra, on April 23. The Young People's Concerts, an adjunct of the Junior Symphony, present portions of the evening programs on the same date, in the forenoons, for a more youthful audience. A note book contest will be an activity in April. James Eoff is assistant to the conductor, Mr. Gersh-

kowitch. Blaine Coles is president. The Ellison-White Bureau has created a new concert audience which is composed largely of radio and cinema devotees. The subscription series was almost sold out before the season began, which necessitate the opening of the side wings of the civic auditorium for some of the artists' programs. Attractions yet to be presented in this course are Nelson Eddy, Shan Kar



Willem Van Hoogstraten, Conductor of the Portland Symphony

Hindu Ballet, John Charles Thomas and Lanny Ross. The De Luxe Series of the Ellison-White Bureau includes the Salzburg Opera Guild, Trudi Schoop Comic Ballet, Marian Anderson and

Comic Ballet, Marian Auderson and Percy Grainger.

W. B. McCurdy will bring the San Carlo Opera Co., in March, and Kirsten Flagstad, on the Paramount Series.

A music festival will be conducted from Feb. 20 through 23, which is allied with the National Festival of Apparican Music promoted by the Fed-American Music, promoted by the Federal Music Project.

For the first time in its history, the National Federation of Music Clubs will hold a Western Conference of the states west of the Rocky Mountains from June 13 to 15. The Benson Hotel will be the headquarters. Mrs. Vincent Hilles Ober, the national president, has appointed Kate Dell Marden, the presi-



Kate Dell Marden. President of the Ore-gon Federation of Music Clubs



Connell Ella President of the Ore-gon Music Teachers' Association

dent of the Oregon Federation, to act as general chairman, and Helen Calbreath, president of the Northern Pacific district, to be chairman of arrange-ments. Mrs. Ward C. McLain, the Oregon Federation extension chairman, is accomplishing notable results in di-viding the state into districts and in enrolling new clubs. Neva Lois Anders, junior counse, or, and Grace Harding, junior contest chairman, will conduct the state junior contests, in April. The Oregon Music Teachers' Association, of which Ella Connell Jesse is the president, will open its two days' annual condent, will open its two days' annual convention, joining the federation with a banquet, on June 15. In the spring, grade school winners in contests sponsored by the O. M. T. A. will play with the grade school selected orchestra, led by Verne Preston; high school winners with the high school orchestras under Harold Bayley and Carl Denton. The most advanced pupils will be presented most advanced pupils will be presented with the WPA orchestra. Interest in (Continued on page 314)



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MANSAS CITY

The Kansas City Skyline

#### By BLANCHE LEDERMAN KANSAS CITY, Feb. S.

ESS than five years ago, a concert course of six events was Kansas City's major musical attribute. 1938 finds the city supporting a Philharmonic of ninety men. Under the eminent leadership of its conductor, Karl Krueger, there are ten pairs of evening subscription concerts; a young people's series; Sunday afternoon "pop" concerts played in the Arena of the Municipal Auditorium.

Then there are summer symphony concerts in Swope Park, Sol Bobrov, conductor, which are sponsored by the city administration; two concerts series, the Fritschy and the Kansas City Con-cert Series; also concerts presented by the Thaviu String Quartet; the Harding String Quartet. This comparative affluence is indeed as heartening as is the local and territorial support enjoyed

by these projects.

The spectacular growth of the Kansas City Philharmonic, which began its first year with a budget of \$30,000 and this year boasts one of \$140,000, is the frequent subject of prideful and ani-mated conversation. Attendance records to all their performances have maintained a high level. Interest in the orchestra is greater and deeper rooted. Demand for its concerts in contiguous territory has increased. The Chamber of Commerce with The Kansas City Star, a staunch ally, continues sponsor-The fall, mid-winter and spring tour includes a series of nine concerts in Topeka, and a matinee performance in Chicago. In all, nine states will have been visited.

Soloists appearing with the Philhar-monic are Yehudi Menuhin, Lawrence Tibbett, Robert Casadesus, Jan Chia-



Karl Krueger, Conductor of the Kansas City Philhermonic

pusso, Grace Moore, Samuel Thaviu, concertmaster of the orchestra; Lois Craft, harpist; Ernest Guntermann, flutist and Harry Sturm, 'cellist, first chair musicians of the Philharmonic. Subsidiary activities of the orchestra

include a series of radio talks, by Mr. Krueger on "Instruments of the Or-chestra," over WDAF, the radio station of the Kansas City Star. Illustra-tive excerpts are provided by first chair men. The women's committee of the orchestra sponsors weekly morning lec-tures anent current Philharmonic pro-

At the close of the season, Mr. Krueger leaves immediately for Vienna,

Comparative Affluence is Lot of the Philharmonic —Activity Denoted in All Phases Including Young Peoples', Popular, Sum-mer and Radio Concerts— Chamber Music, Artist and Concert Courses Offer Variegated Attractions



Walter A. Fritschy, Manager of the Fritschy Concert Series

where he will conduct the Vienna Philharmonic on March 26 and 27. On April 5 and 6, he conducts the Budapest All Star Symphony, after which he will tour with this same organization through fifteen Italian cities from Milan to Naples.

For his thirty-first season in present-ing artists, Walter Fritschy will offer the following attractions in the Ararat Temple to his patrons: Kirsten Flag-stad, Fritz Kreisler, Lauritz Melchior, Salzburg Grand Opera Guild, Brailow-sky, and Trudi Schoop and her comic ballet.

The Kansas City Concert Series, its first season, in Music Hall of the Municipal Auditorium, under the management of S. Bernard Joffee, include on their list; Lily Pons, Ruth Slenczynski, Jooss European Ballet, Jascha Heifetz, Vronsky and Babin, and Richard Crooks

Mabelle Glenn, director of public

school music, reversed the season's order of events by featuring the annual festival in the Fall rather than in the Spring so that visitors attending the Missouri Music Clinic might hear the vocal and instrumental work.

The Conservatory of Music of Kansas City, Dr. John Thompson, director and Lillian Sellers, co-director, has made important strides since its re-organization. An institutional member of the National Association of Schools of Music, large groups of college students from twenty-three states attend swelling the school enrollment to 1682





John Thompson, Di- W. M. Symon, Execu-rector of the Con- tive Manager of the servatory of Kansas Philharmonic servatory of City

students. Recent faculty additions in-clude Dr. Wiktor Labunski, pianist, conductor and composer. Dr. Labun-

ski, sponsored by Mrs. Henry J. Haskell, will be heard in a series of ten lecture-recitals, at her residence.

The Kansas City Chamber Music Society, sponsored by Dr. Clarence Decker, and Henry C. Haskell, offer four Sunday afternoon concerts by the Sunday afternoon concerts by the Thaviu String Quartet, in the Lounge Room of the University of Kansas City. Elizabeth Sprague Coolidge, who gra-ciously provided the services of the Pro Arte Quartet last season, will again arrange for the fifth concert of the series this season. The personel of the quartet includes; Samuel Thaviu, first violin; (Continued on page 294)



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Dr. Basil Cameron, Conductor of the Seattle Symphony

By NAN D. BRONSON SEATTLE, Feb. 5.

NEVER in all its history has Seattle been offered such a number and variety of attractions as during the cur-

The 1937-38 season of the Seattle Symphony Orchestra, Dr. Basil Cameron, conductor, included eight Monday evening subscription concerts, six Monday afternoon concerts at the Metropolitan Theatre and three Artist concerts at the Civic Auditorium. Josef Hofmann comes as orchestra soloist for the first time on Feb. 16, and on Feb. 27 Cyril Towbin, violinist, will be guest artist.

The orchestra plans several industrial concerts such as have been given in Detroit and other Eastern cities. These concerts are given for the employees of large business industries which con-tribute to the support of the orchestra.

### Two Concert Series

Cecilia Schultz continues her established custom of offering two courses, the Greater Artist series and the Satur-day Evening Dance series. Special attractions coming are John Charles Thomas on March 11, and Lanny Ross on March 24.

The Dance series: Ballet Russe de Monte Carlo, Feb. 4, 5 and 6; Trudi Schoop, Feb. 19; Uday Schan Kar, Feb. 27: Humphrey-Weidman, March 5. Helen Gorham of Associated Women

### JESSICA DRAGONETTE AMERICA'S BELOVED SOPRANO HAENSEL & JONES 113 W. 57 St., N. Y. Columbia Concerts Corp. of Broad-System

# SEATTLE

Number and Variety of Events Distinguish the Present Season — The Symphony Plans a Series of Industrial Concerts— The Greater Artist Series and a Dance Series Offered—Civic Opera to Give Goldmark Work-Clubs and Schools Busy



The Skyline of Seattle

Students will close her season with the Shan Kar Hindu Dancers on Feb. 24. The Ladies Musical Club, pioneer

music club in the Northwest, has en-gaged Marion Anderson, contralto, for her second Seattle appearance on March 1. Concluding attraction of this series will be Kirsten Flagstad who will be heard at the Civic Auditorium on May



the Associated wood, President of the Women Students Seattle Sumple Helen Gorham, Head

Mrs. M. A. Gottstein, executive secretary, has for more than thirty-five years successfully managed the Artist Recital Courses. Mrs. Philip MacBride is the club president. In addition to the Artist Recital Course, the Ladies Musical Club presents a series of monthly concerts by its artist members on the second Monday afternoon of each month,

#### Cornish School Concert Activities

A new series of informal concerts opened in January at the Cornish School Artists who will be heard in recital during the series are Harriet Van Emden, soprano, who recently joined the faculty of the Cornish School; Cyril Towbin, head of the violin department; Stephen Balogh of the piano department and other members of the faculty. bers of the faculty. Mr. Towbin is also conductor of a unique orchestra, re-cently organized, composed of business men, students, teachers and professional musicians. George Jennings, who was with the National Broadcasting Co., heads the newly organized radio department. A new building designed for radio recording has been added.

The school will celebrate its twentyfifth anniversary next year and elaborate plans for a music and drama festival are being made.

The University School of Music announces a series of recitals at Anderson Hall; Feb. 23, Sonata Recital with Nathan Abas, violin, and Bertha Poncy Jacobson, piano. March 2, the Wood-wind Quintet from the Seattle Symphony. Members of this popular Quintet are Frank Horsfall, flute; Whitney Tustin, oboe; Ronald Phillips, clarinet; Alvin Schardt, horn; Gene Pauly, bassoon. On this program August Werner, baritone, will also be heard. On March 9, a string quartet composed of Kathryne Kantner and Vernon Jackson, violins; Leonore Ward, viola, and Donald Strain, 'cello, will be heard.

The combined chorus, choir, glee club

and orchestra conducted by Charles Wilson Lawrence will give Brahms's 'Requiem' during the Lenten season.

Tentative plans are being made for an Alaska trip of the Men's Glee Club during the spring vacation. This will be their third concert tour in Alaska.

Alvin R. Edgar of Iowa State Uni-

versity will be guest instructor in band and orchestra for the first summer quarter at the University. John Pierce of Vassar College will offer instruction in voice development and chorus conducting the second summer quarter. On June 23, the Pro Arte String Quartet will make its third appearance on the University campus.

#### Music and Art Foundation

The twenty-four units of the Music and Art Foundation will continue the study of Early American Culture emphasizing early religious music and psalmody and next year will take up the study of Oratorio. Mrs. H. Erskine Campbell, music chairman, has organized several small groups for study and performance of oratorio music.

The Civic Opera Association, Paul Engberg, conductor, announces 'The Queen of Sheba' by Goldmark, for performance late in the spring.

The northwest unit of the La Scala Opera Company of Hollywood has recently been organized with headquarters in Seattle. Mario Colontoni is conductor and Amelio Colontoni producer. chorus of 150 voices with ballet of sixty is included

Pro Musica, Carl Paige Wood, president, continues its program of present-ing young composers and this year is featuring local artists.

What promises to be a program of unusual interest is the Bach-Handel Fes-tival to be given on March 21, at the First Methodist Episcopal Church by Temple Chorus and Amphion Male Chorus under the baton of Graham The program will include 'The St. Matthew Passion', choruses from the B Minor Mass by Bach and Handel's 'Samson'.

#### **Local Singing Organizations**

Many concerts by local singing organizations are scheduled for the spring season. Among these are the Treble Clef Ladies Chorus, Edwin Fairbourn, conductor; the Seattle Orpheons, a womens chorus and Junior Amphions, young men, both under the leadership of Arville Belstad; Philomel Singers, University District Ladies Ensemble under the baton of R. H. Kendrick; Ralston Male Chorus, Owen J. Williams, conductor, Svea Male Choir, C. H. Sutherland, conductor; Norwegian Male Chorus, August Werner, conductor; Arion Male Chorus, Walter Aklin, conductor. Nordica Choral Club, eighteen picked voices led by Helen Crowe Snelling, will make appearances in Bellingham and neighboring cities.
It is doubtful if Seattle could support

so much fine music were it not for the

effective work done by the numerous music study clubs of the city. These smaller organizations do much to stimulate interest in local and outside talent besides providing opportunity for many able young people to appear on their programs. Most active are The Musical



Cecilia Schultz, Who Offers Two Artist Courses in Seattle

Art Society, Music Study Club, La Boheme, Thursday Music Club, Euterpe Club, Ladies Musical Club Auxiliary.

In addition to these, the nine high school and five junior high school orchestras with glee clubs and various singing ensembles are giving a very large number of young people a taste for good music through their two annual



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# HARRISBURG

Improvement in Growth Within Orchestral Ranks and Vigorous Promotion Without Are Observed-Pennsylvania Composers to Be Represented on Final Program

By LUTHER MOFFITT

HARRISBURG, PA., Feb. 5.

ITH minor changes the story of Harrisburg's music is the story of the development following up-

on that of a year ago.

The Harrisburg Symphony is now in its eighth year, with George King Raudenbush as conductor for the entire perdenbush as conductor for the entire perd Improvement and growth within



George King Raudenbush, Conductor of the Harrisburg Symphony

the orchestra and promotion in various ways without, are even more vigorous than heretofore. Within is the hard work of conductor and players and the thoughtful attention given by George Rees Naugle, manager; Paul Kurzenknabe, librarian, and the board of directors. Without is the generous support of the local press and the rather astonishing salesmanship of the Women's Committee with its resourceful chairman, Mrs. Robert Hall Craig, who can point to a house four-fifths sold out in



The Approach to the State Capitol in Harrisburg

season subscriptions before the first con-Last year it was only two-thirds sold.

An important detail of the "within" activity is the reconstruction, amounting to metamorphosis, of the horn section under the immediate supervision of Van Lier Lanning, first horn, and his successor, Elwood Cauler, both of Curtis Institute. Mr. Lanning early in the season accepted a position with the National Symphony Orchestra at Washington. A noteworthy step was the or-chestra's arranging of two Harrisburg concerts by the Philadelphia Orches-tra, one on Jan. 4, and the other scheduled for March 16.

For the concert on May 9, the last of this season's course, Mr. Raudenbush plans a program of compositions by Pennsylvanians. Choral works will be included in the program. Mr. Raudenbush hopes to make the Pennsylvania program, given at the capital by its symphony, an annual event.

The cultural benefit to a small and growing city derived from a home or-ganization of this kind is very great. The significance, for example, of Schubert's fifth and eighth symphonies and Beethoven's seventh has been unmistakably conveyed to and absorbed by the local public, who will give more attention to their own organization than they would to the Philharmonic-Symphony

if it were to come here.

The orchestra is sponsoring a class in choral singing for young people under Walter McIvor, director of music in one of the leading churches.

Harrisburg's other and oldest extant





Mrs. Robert H. Craig, Chairman of Woman's Committee of the risburg Symphony So-Ciety

leading musical organization, the Wednesday Club, an organization of women musicians, continues its club and committee work, but instead of conducting an independent concert course it has resolved itself into the Civic Music Association, and already presented this season José Echaniz, pianist, and Rich-ard Crooks, tenor. Still to come are the Shan Kar Hindu Ballet on Mar. 14, and Kirsten Flagstad, soprano, on April 21. The club's committee work, as heretofore, includes members' programs at the city schools and the promotion of musical interest and appreciation among school children; programs for residents at charit-



the giving of financial assistance to young persons in-tending to make music their profes-sion. The club has a student group of young women above the age of sixteen, and a junior group of girls from eight to sixteen. The former gives its reci-

Mrs. Paul R. Gable. President of the Wednesday Club

tals at the homes of its members and has two full concert programs each season. In the junior group each girl is sponsored by a club member, her mother or near relative. The group gives also two full concerts each season, when each girl appears with her sponsor, who either accompanies her, is accompanied by her or joins with her in presenting the program.

### American Guild of Organists

The Harrisburg Chapter of the American Guild of Organists gives member recitals about monthly in ceveral churches, programs being planned with reference to the Christian Year or the work of some composer or a correlated group of composers. The chapter has arranged for a program by Rollo Maitland with especial reference to accompanying hymns and other church music.

The Madrigal Club, a small group of selected female solo voices using only pure madrigal material, is functioning as heretofore.

A newly formed choral group under the title of a former one, the Harrisburg Choral Society, recently sang 'The Messiah' in conjunction with the Mendelssohn Club of Sunbury with orchestral accompaniment by members of the Harrisburg Symphony. John Henry Lewis is conductor of both of the choral groups. A part of the Harrisburg society, with the Sunbury organization, is studying Bach's Mass in B Minor.

### Thaviu Quartet Gives Program in Kansas City

KANSAS CITY, Feb. 5.—The Chamber Music Society presented the Thaviu String Quartet in its second program at

the University on Jan. 16. Haydn's D Minor Quartet and Schubert's Quinner Minor Quartet and Schubert's Quantet in C, Karl Fruh, 'cellist, assisting, were performed. The Mu Phi Epsilon Sorority on Jan. 25, presented Mrs. David Mackie, Mrs. Eskel O. Walters, Mrs. Joseph W. Easlev and Mrs. Thomas O. Harrington in the Bach A Minor Concerto for four pianos. Mrs. Raymond Havens, contralto, sang. a green, ed. Havens, contralto, sang a group of songs in German, Norwegian, Russian and English.

### LONGY SCHOOL MOVES TO A NEW LOCATION

Cambridge, Mass., School Continues "Open House" Evenings of Music in Its New Quarters

Boston, Feb. 5.-The board of directors, together with the faculty and students of the Longy School of Cambridge, are rejoicing in the possession of new quarters for the school, located at No. 1 Follen Street, Cambridge. Better facilities for carrying on the busi-ness of the school are now provided, and the "open house" evenings of music which have for a long time been a feature of the school are made doubly enjoyable in the new surroundings.

At a recent program, the chamber music class and the Longy School chorus contributed variety in entertainment upon the occasion of one of those musical evenings to which the public is invited without charge. Adanced students, as well as members of the faculty continue to be heard each week in programs which are not only entertaining but in many instances in formative, each of which reflects credit alike upon the performers and the G. M. S.



# Dorothy BAKER

Lyric Soprano

Dorothy Baker revealed a soprans of attractive timbre and flexibility."

—New York Sun

"Gloriously her voice rang out, en-thusiastically the large throng ap-plauded." —Seattle Times

"Her soprano voice and lovely pure high tones immediately made her a favorite with the audience. Her top tavorite with the audience. Her top tones were of notable resonance and carrying power. She was most successful in conveying the emotional color and intent of her music."

—Herald Statesman,
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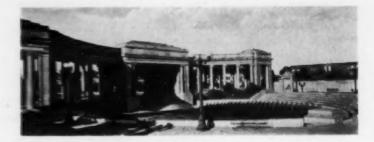
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### By JOHN C. KENDEL

DENVER, Feb. 5.

N many ways the current music season is one of the most interesting we have experienced in Denver for With the season well on a long time. its way it is safe to prophesy that, artis-tically and financially, this season will set a new standard. The remainder of season promises to be equally filled

with alluring attractions.

Denver's most interesting community effort, the three symphony orchestras under Horace E. Tureman, presents a varied type of program. For the reprivileged to hear three concerts by the



son Campbell, Presi-



Mrs. George Cran-mer, President of the Symphony Society

Civic Symphony with Eunice Winnermack, violinist; Alice Browning, pianist, and Wilbur Evans, baritone, as soloists.

#### Denver Symphony Lists Plans

The Denver Symphony, the professional orchestra of the trilogy, will offer two concerts. At one, Serge Prokofieff will be guest conductor and soloist. He will conduct his 'Classie' Symphony and appear as soloist in his own Concerto with Mr. Tureman conducting. On Feb. 8 the orchestra will present their last program of the season with Agnes

Davis, former Denver girl and winner of the first Atwater Kent national contest as soloist. Among the works that the orchestra will play will be the Bruckner Symphony No. 4, Schumann's Symphony in C, and Schönberg's Transfigured Night.' The Junior Sym-Schönberg's phony will appear in a program in the

The Oberfelder-Slack Concert Series proved so popular that these intrepid impresarios have offered a second group of concerts this season known as their popular series. In their artists concert series for the remainder of the season they will present Marian Anderson and John Charles Thomas.

The popular series will offer Lanny Ross and Nino Martini. The artists series has been sold out at every performance and the new popular series has met with public approval. They will present Nelson Eddy on Feb. 14, as an added attraction.

Miriam Patterson Campbell, president of Pro Musica, announces interesting attractions: Serge Prokofieff, Russian pianist, on Feb. 18, and Andres Segovia, Spanish guitarist on March 15. concerts have been well attended this vear and the society is growing in membership and influence.

### Opera to Be Given

Once more, Monsignor Bosetti, con-actor of the Immaculate Conception Cathedral Choir, will offer Denver music lovers a performance of grand opera. This year's production will be 'La Gioconda', which will be presented for three performances at the Municipal Auditorium on May 2, 3, and 4. One performance will be given in Italian and two in English. Mons. Bosetti will also present Vittadini's Solemn High Mass at his Easter service. This is the first hearing of this famous work in the Rocky Mountain area.
Florence Lamont Hinman, head of



Arthur M. Oberfelder, Impresario and Mana-ger of the Oberfelder-Slack Series

the Lamont School of Music, is planning an active spring music season. On Feb. 23 and 24, the Lamont Opera Club, under Horace Lee Davis, will present 'Cavalleria Rusticana.' On April 4, the Lamont Singers' A Cappella Choir, led by Mrs. Hinman, will appear with Lanny Ross on the Oberfelder-Slack popular artist series. James Sykes, of the Lamont School, is scheduled to give a recital in Town Hall, New York, on Feb. 20. The summer school at the Lamont School will open June 20 and continue until July 29. The master classes will be offered by Josef and Rosina Lhevinne and Florence Lamont Hinman.

#### Public School Music

The program of music in the public schools, which plays an active part in our musical life, will include the annual concert of the Teachers Chorus and Orchestra for the benefit of the teachers' welfare fund. The schools will also participate in the Music Week program. The schools are promoting a series of broadcasts this year and will appear on the national chain on one of the "Music and American Youth" programs. These will be under John C. Kendel, director of music, and Raymon H. Hunt, supervisor of instrumental music

In conjunction with the city admin-



Horace E. Tureman, Conductor of the Denver Symphony, the Civic Symphony and the Junior Symphony

istration, the Denver Post is planning to present an opera at Cheeseman Park again this summer. The opera has not been definitely chosen. The selection will be announced in the near future.

### Musicians Society Plans Meetings

The Denver Musicians' Society plans an interesting series of meetings for the late winter and spring. Each month the program is devoted to a different type of music. In February they will have a program consisting of oratorio and organ music which will be held at St. John's Cathedral, making use of the new organ. In March the program will consist of romantic music, April, modern music, and in May they will have their annual young artists program.

The Tuesday Musical Club, Mrs. Robert McKenzie, president, in its forty-seventh season, and after six years under Jane Crawford Eller, is proving one of Denver's finest singing organiza-tions. A feature of their spring concert will be a musical skit given by the daughters of members of the club. The program will be given the latter part of April, Jane Crawford Eller, director, and Faye Roswell, accompanist.

### Glee Clubs Active

The Ladies Glee Club of the U. S. Reclamation Bureau of Colorado, also under Jane Crawford Eller will make appearance since its organization in 1936. A men's glee club has been organized in the bureau and will appear a joint program with the ladies in May

Encouraging reports come from music chools and private studios all of which show a large increase in the number of students enrolled. During the spring the various teachers are planning a large number of recitals and ensemble pro-

grams.

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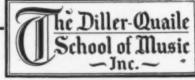
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The 14th Annual Series of Competitive Auditions will be held in New York City during the month of March, 1938, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay traveling expenses for candidates.

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# INDIANAPOLIS

Refurbished Symphony Presents Increased Series of Concerts on More Efficient Business Basis—Many Soloists for Remaining Programs—Choir to Co-operate with Orchestra in Beethoven's Ninth—Concert Courses and Clubs Offer Varied Attractions









The Indianapolis Symphony, and Above, Left, Fabien Sevitzky, Conductor

By PAULINE SCHELLSCHMIDT INDIANAPOLIS, Feb. 5.

ITH an increased number of concerts by the Indianapolis Symphony the Symphonic Choir, the regular subscribed concerts of the Martens Concerts, Inc., the Matinée Musicale, the Indianapolis Maennerchor and programs given by active members of music clubs, the concert season has supplied an interesting variety of splen-

did events which will continue until the close of the season.

The Indianapolis Symphony, now in its eighth year, with Fabien Sevitzky entering upon his first year as conductor of the eighty-two piece orchestra, has practically a new personnel, all first chairs occupied by the new members. With the new set of musicians added to some thirty-six men and women of the

original orchestra, Mr. Sevitzy is very enthusiastic and ambitious to develop the orchestra that it may rank with major ensembles of the country.

The growth and progress of this symphonic organization, founded by Ferdinand Schaefer and operated for the first few years as a co-operative body, is a matter of musical history in Indianapolis and the state of Indiana. Today the entire direction of the Indiana State Symphony Society, Inc., maintains and operates the Indianapolis Symphony on a different business basis, which means better financial support, making it possible to present ten pairs of concerts on Friday afternoons and Saturday nights, as compared with the former six subscribed concerts: four "pop" concerts on Sunday afternoons, two children's concerts; four especially arranged for children at public schools, and five out-of-town concerts. This makes a total of thirty-four concerts this season. Last year Schaefer conducted one request program and eight concerts in different high schools beside the regular series. Yet to be heard are the concerts on Feb. 18 and 19, with Albert Spalding, violinist, as soloist; March 4, Richard Bonelli, baritone; March 18, 19, with Emanuel Feuermann, 'cellist; the closing concerts presenting Bomar Cramer, pianist, and the Indianapolis Symphonic Choir in the Beethoven Ninth Symphony, April 2, 3.

The Sunday afternoon concerts began in December and scheduled are programs for Feb. 13 and March 12. These concerts are housed at the Murat Theatre. The last three out-of-town concerts are listed for Feb. 22 and March 22 at Indiana University, Bloomington and Purdue University, and La Fayette, March 10.

During a short leave of absence, Mr. Sevitzky goes to Philadelphia to conduct the second concert of the Philadel-

Above, Left to Right: William H. Ball, President of the Symphony Society; Mrs. Frederick M. Ayres, President of the Executive Board of the Women's Committee, and Franklin Miner, Business Manager.

phia Chamber String Sinfonietta in February. At that time the orchestra will be led by Ferdinand Schaefer, conductor emeritus.

The officers and directors of the Indiana State Symphony Society, Inc., are headed by William H. Ball, president; Dr. G. H. A. Clowes, first vice-president; Peter C. Reilly, second vice-president; Dr. L. A. Pittenger, out-state vice-president (Muncie); Theodore B. Griffith, secretary, and Arthur V. Brown, treasurer. Mrs. Frederick M. Ayres is president of the executive board of the women's committee. To the indefatigable work of this group of women goes the credit of selling season tickets. Franklin Miner is business manager.

#### Choir to Sing the Ninth

Ranking as the outstanding mixed choral society is the recently organized Symphonic Choir, which is affiliated with the Symphony. This is an enterprise of Mr. Sevitzky who early in the past summer announced auditions for voice after completing the orchestral auditions. About 180 singers from here, and some from nearby cities, all accepted in a short time, were under the guidance of choral master Elmer Steffen. The splendid singing heard at the first performance in December in Kodaly's 'Psalmus Hungaricus', is an assurance of the good work to be expected when the Beethoven Ninth Symphony is featured at the final concert in April.

In all probability the choir will give

independent concerts later on. Director
(Continued on page 304)

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# BUFFALO

Numerous Soloists Still to Appear with the Buffalo Orchestra-Imposing Array of Talent to Appear Under Zorah Berry Auspices-Chromatic Club Creates Opportunities for Young Artists

### By ETHEL MACDOWELL

BUFFALO, Feb. 5.

THE Buffalo Orchestra, sponsored by the Federal Music Project and the Buffalo Philharmonic Orchestra Society, has made notable progress within the last year under the leadership of its brilliant young conductor, Franco Autori. In addition to programs of decided merit, Mr. Autori has presented distinguished soloists at many of the con-

Artists engaged to appear during the remainder of the season include Amy Corey Pomeroy, pianist, Jan. 21; Eudice Shapiro, violinist, Feb. 24; Mr. and Mrs. Guy Maier, duo-pianists, March 8; Florence Ann Reid, contralto, April

5, and Harold Bauer, pianist, April 19.
The Buffalo Symphony Society will present the Coolidge Quartet at its next concert on Feb. 21 at Hotel Statler ballroom. The Budapest String Quartet



Manages the B Artist Series

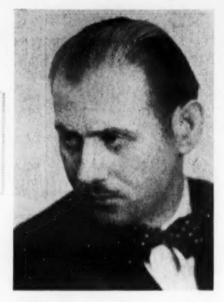


Mrs. Zorah Berry, Who R. Manages the Berry rec R. Leon Trick, Di-rector of the Rubinstein and East Aurora Clubs

to be heard March 21 will bring this interesting series to a close. Of the recitals in the current series given by the distinguished Buffalo pianist, C. Gordon Watkins, one will be given on Feb. 19, in the home of Mr. and Mrs. Chauncey J. Hamlin.

An imposing array of talent is sched-uled to appear in Elmwood Music Hall during the remainder of the season under the Zorah Berry auspices. Georges Enesco and Felix Salmond, Feb. 15; Nelson Eddy, Feb. 23; Lawrence Tib-bett March 15; Lily Pons, March 27, and the Philadelphia Orchestra, Eugene

Ormandy conducting, on May 15.
In 1898 two of Buffalo's outstanding musicians, Evelyn Choate, pianist, and Alice Perew Williams, mezzo-soprano, formed a musical society which they called the Chromatic Club. With a member ship of twelve they gave their first concert in Jan. 1899. Today with a membership of 450 this Club carries on the work begun forty years ago. It has an established niche in the cultural life of the city, affording students and young artists an opportunity to appear



Franco Autori, Conductor of the Buffalo Symphony

before a critical public. The establishment of the First Settlement School now in its fourteenth year, with a regis-tration of over 120 pupils is also to the club's credit. Regular recitals by active and student members and two evening artist recitals during each season are among its many activities. Robert Casadesus, French pianist, will be heard on March 1 at the Twentieth Century Club in the final evening recital of the present season.

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NEW YORK TIMES, FEB. 22, 1937

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A serious musician with a sense of responsibility for her contemporaries. She ad their music with complete absorption, revealing at the same time her own rous technical equipment and her wide-ranging sympathies."

### Autori's Programs Found Attractive-Boston Symphony, Gordon Quartet Heard

BUFFALO, Feb. 3.-C. Gordon Watkins, pianist, well known to local audiences, was the soloist with the Buffalo Orchestra on Monday evening, Dec. 20, in Elmwood Music Hall, play-ing the D Minor Concerto of Brahms. The heavy demands of the work were capably met by this young artist whose splendid performance found instant favor with a large audience. Mozart's 'Figaro' Overture preceded the concerto. Beethoven's First Symphony and the Prelude to 'Die Meistersinger' were the other numbers well presented under the baton of Franco Autori.

The third concert in the current series by the Buffalo Orchestra took place in Elmwood Music Hall Monday, Dec. Elimwood Music Hall Monday, Dec. 6, under the baton of Franco Autori. The soloist was the Buffalo tenor, John Priebe. Mozart's Symphony, No. 35 in D (Haffner), opened the program. Other numbers were: Debussy's 'Clouds' and 'Festivals' and Strauss's 'Death and Transfiguration'. Mr. Autori led his forces ably through this highly satand 'Festivals' and Strauss's 'Death and Transfiguration'. Mr. Autori led his forces ably through this highly satisfactory program. Mr. Priebe's numbers, admirably sung, were well suited to the lyric quality of his voice. They included a group of Elizabethan songs arranged by Peter Warlock and the Mozart aria, 'Per Pieta, non ricercate'. The major event of the pre-holiday season was the appearance on Tuesday evening, Dec. 7, of the Boston Sym-phony under Serge Koussevitsky. A capacity house, as usual, was on hand to greet this famous organization. The program comprised Haydn's Symphony in G, No. 88; Prokofieff's "Lieutenant Kije', and the Second Symphony of Sibelius. The concert was under the

management of Zorah B. Berry.
On Monday evening, Dec. 13, the
Buffalo Symphony Society presented
the Gordon String Quartet and Muriel Kerr, pianist, at its second concert in the Hotel Statler ballroom. The program opened with Schumann's A Minor Quartet. Miss Kerr and Mr. Gordon collaborated in Beethoven's A Major Sonata, Op. 30, No. 1. The Piano Quintet by Bloch played by Miss Kerr and the Gordons was the final number. The Quartet's playing was of a high standard of excellence and won much ap-plause. Miss Kerr's artistry captivated the audience.

ETHEL McDowell.

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Teacher of Successful Singers Studio: 400 Carnegie Hall, New York - - - - Tel.: CIrcle 7-2425 Ernest McChesney, Tenor, Makes Tour

Ernest McChesney, tenor, recently made a tour of North and South Carolina, Ohio and Kentucky, appearing in the University of Kentucky series on Jan. 16. He was soloist with the Phila-Jan. 16. He was soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, in the Chase National Bank Hour broadcast on Jan. 10. In April he will be heard with the Handel and Haydn Society of Boston in Pierné's 'Children's Crusade' and with the Pittsburgh Mendelssohn Club in Bach's 'B Minor Mass'.

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### ST. PAUL

Three Concert Courses, Civic Opera, Hamline University, Other Choruses and Schubert Club Keep the Music Calendar Full

By FRANCES BOARDMAN

SAINT PAUL, Feb. 5.

N uncommonly active music season finds St. Paul entertaining three concert courses, a series of productions by its Civic Opera Association, a newly organized choral body and unusual developments in educational

As has been the case during its six decades of existence, the Schubert Club continues to expend much of its corporate energy upon the encouragement of student effort in all its phases and to give frequent opportunity for the formal appearance of local singers and instrumentalists. Under way, also, is the Club's annual course of concerts by celebrated visiting artists, those remaining to be heard including Raya Garbousova, 'cellist; Alexander Brailowsky, pianist, on Feb. 15, and Helen Traubel, soprano, and March, 22 on March 22.

A new venture is the presentation of what is known as the City Concert Course, a series of performances under-written by the Department of Education. In an exceptionally fine list of attractions, those yet to be heard are Gertrude Pitzinger, mezzo-soprano, in joint appearance with Ruda Firkusny, pianist, on Feb. 10, and a performance of Richard II' with Maurice Evans.

The revival, after a lapse of one or two seasons, of the formerly designated Civic Concert Association, is currently active under the title of St. Paul Concert Service, with Adelaide Enright as local representative. Still to be staged under representative. Still to be staged under its aegis are a two-piano program on Feb. 18 by Genia Nemenoff and Pierre Luboshutz; Giovanni Martinelli, tenor, on April 12, and the Uday Shan-Kar Hindu Ballet on March 3.

The St. Paul Civic Opera Association new in its 66th.

tion, now in its fifth season, stages annually three standard operas, all the par-ticipants being, as a rule, local musi-cians, although the employment of guestconductors and an occasional imported star is now and then resorted to. A forthcoming production of 'Mignon' will be led by Leo Kopp, of the Chicago City Opera Company on Feb. 9, 11 and 12.

Rapidly developing as a Northwest music center is Hamline University, St. Paul's oldest college. John Marinus



dian Statue, St. Paul



Right, John Marinu Kuypers, Director of the Hamline Choir

Kuypers, head of its music school, is likewise director of the Hamline University Choir, a remarkably fine organization which is widening its prestige by annual tours of increasing extent. His department also acts as sponsor and moving spirit of an annual massed-choir concert staged at the Minnesota State Fair grounds

The hospitality of the Hamline campus is being extended to some interesting student effort, partly of the 'clinic' type, and partly performance, with co-operation from the Minnesota division the Federal Music Project, Dr. John Becker is divisional director, and from the music department of the St. Paul public schools, of which Mathilda A. Heck is supervisor. Miss Heck also has co-operated closely with the student section of the Schubert Club.

Among the most important of new developments is the organization of the Paul Catholic Choral Society under the direction of Rev. Francis A. Missia, head of the music department of the Seminary of St. Paul, and a widely recognized expert in all fields of liturgi-cal music. The society, numbering eighty mixed voices, is accomplishing distinguished results, particularly in performance of plainchant and classic

The St. Paul Orpheus Club, a male chorus of which Carl F. Guggisberg is director, is nearing its twentieth year, and continues to give two concerts annually.

### MINNEADOLIS

(Continued from page 425) recital by Elizabeth Rethberg and Ezio

Choral music gets a big "play" in the Twin Cities, and we hear all brands and varieties of choral singing. The Apollo club, male singing organization, is con-ducted by William MacPhail, and has been heard in its initial concert of the season with Richard Bonelli as soloist. The Cecelian Singers, a women's chorus headed by Thure W. Fredrickson, will be heard later in the season.

The St. Olaf Lutheran choir of Northfield will doubtless be heard in the

Twin Cities before the close of the season. Meanwhile we have several other a cappella groups which are doing fine a cappella groups which are doing fine work, and among these, notably, is the Hamline University A Cappella choir, conducted by John W. Kuypers, the Minneapolis A Cappella choir under George Hultgren and the St. Paul Catholic Choral society under Rev. Francis Missia, the latter founded last fall and acceptable in early liturgical musical management.

specializing in early liturgical music.

Minneapolis churches to the forefront
in choral music are Westminster Presbyterian church, where Rupert Sircom is organist and choirmaster, and St. 's Episcopal church, with Stanley R. Avery in the same capacity. Avery is a composer of note.

### PIANO TEACHERS' GUILD SPONSORS TOURNAMENT

Fifth Nationwide Contest to Be Held in May-Fifty Cities to Be Centres

The fifth annual national piano playing tournament, sponsored by the Na-tional Guild of Piano Teachers, will be held throughout the country in May of Irl Allison is president of the guild.

More than fifty cities from coast to coast will be tournament centers, and piano pupils from radii of fifty to one hundred miles about each city will conrene for auditions under competent judges who will rate them for places upon the district, state, and national honor rolls.

Each entrant who creditably presents from memory a program of four pieces chosen from the masters of piano literature, receiving an 80% grade or above from his examiner, will win the district honor roll certificate. The state honor roll certificate will be won by all who can ably play programs of seven memorized selections, while a recital of ten works will be required for drawing the national honor roll certificate. Works of American composers will be stressed. each pupil being required to program at least one native work.

#### Jessica Dragonette To Give Concert in Honolulu

Los Angeles, Feb. 5.—Before Jessica Dragonette sailed recently for a brief vacation in Honolulu, she and Leopold Stokowski were guests of honor at a luncheon given by Dr. Benjamin Hauser, food expert, at the Assistance League Club here. Miss Dragonette will give one concert while in Honolulu. in Honolulu.

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### HELEN **SCHAFMEISTER** PIANIST

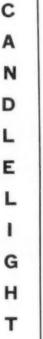




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# SAN FRANCISCO

(Continued from page 244)

Century Club, under the management of its founder, Lulu Blumberg. Its last concert comes on March 8. Pierre Monteux assumed the artistic directorship of this group early in the year.

Another chamber music group, one noted for program novelties, is the Sinfonietta organized and conducted by Giulio Minetti. It, too, has a sponsoring group to keep it from financial ruin. Feb. 15 brings its sixth season of three concerts to a close. Edith Knowles, pianist, has been announced as soloist for this occasion which takes place in the Community Playhouse.

The city has a large number of choral groups, sacred and secular, national and international in aspect. But the one of major interest is the Municipal Chorus under Hans Leschke, who is paid by the municipality. It continues to carry out the purpose for which it was organized in 1923, the presentation of choral-symphonic works in collaboration with the



## DANIEL HARRIS

Baritone

Metropolitan Opera Association

Daniel Harris displayed a robust, masculine voice and an interesting style of singing. Mr. Harris sings with intelligence and a feeling for musical values.—Montreal Gazette

Mr. Harris has a good voice and knows what he is doing with it. In a consistently good all round performance his work in the second act stands out.—Cincinnati Post

Mr. Harris was an excellent soloist both in the Requiem and in the Bach aria. His voice had a fine quality and his performance was in good taste.—Boston Herald

One of the newcomers at the Metropolitan . . . Mr. Harris sings well in several languages, has a considerable repertoire at his command, and thorough schooling in opera gained during his years abroad.—

New York Evening Journal

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Alfred Hertz, Director of the Bay Region Federal Music Projects



Paul Posz, San Francisco Concert Manager

Another municipal enterprise, of a different yet even more constructive sort, is that of the Recreation Commission which plans and directs public playground activities. Occasional public performances by the dance and music groups give emphatic testimony to the quality of the work and its beneficial aspects in connection with community life.

The Junior Civic Symphony is its major musical enterprise. Conducted by Robert Pollak, it is open to players of all ages who can prove technically adequate for orchestral participation. Not being limited in membership to those of school age, it is truly a community orchestra and one which accomplishes great cultural good.

Those deserving credit for the Recreation Commission's activities are Mrs. Sigmund Stern, its president; Josephine Randall, superintendent, Marie V. Foster, music supervisor and Lydia Patzelt, the dance supervisor.

#### Managers Present Touring Artists

In so far as touring attractions are concerned, we get our full quota. Thanks to concert managers Peter D. Conley, Paul Posz and Carolyn Ware we enjoy a passing parade of stellar attractions, a large number of which seem to have developed the annual visit habit.

To Peter Conley, whom the New York Times dubbed the "Pooh Bah" of San Francisco because of his manifold activities as manager for the symphony, the opera, two concert series and miscellaneous attractions, we look for the coming of the largest procession of stars.

stars.

Midway in the season, we have yet to hear under the Conley auspices Nelson Eddy, Feb. 9; Marian Anderson, Feb. 13; Shan-Kar and his Hindu Dancers, Feb. 18 and 20; Nathan Milstein, Feb. 23; Trudi Schoop and her Comic Ballet, Feb. 27; Doris Humphrey and Charles Weidman, March 13; John Charles Thomas, March 24; Lanny Ross, March 31; Kirsten Flagstad, May 10, and Yehudi and Hephzibah Menuhin, June 21.

Paul Posz, newcomer to the managerial circle, has introduced himself via a fine list of attractions which has included the Wagnerian Singers, Walter Gieseking, and 'Lady Precious Stream', and lists among the coming events 'Porgy and Bess' for the week of Feb. 14 at the Curran Theater and Moriz Rosenthal, pianist, in March at the Opera House.

Specializing exclusively in imported chamber music groups, Carolyn Ware proffers the Pasquier Trio, Feb. 8; the Roth Quartet, March 1, and the Buda-



Armando Agnini, Art and Technical Director of the San Francisco Opera Company



William Tyroler, Chorus Master of the San Francisco Opera Company

pest Quartet, April 12. These ensembles will play in the Community Playhouse. The Alice Seckels-Elsie Cross office

The Alice Seckels-Elsie Cross office is doing more booking and more lecture business than concert promotion in recent seasons, and is limiting its local concert management almost entirely to the handling of recitals for resident artists.

Occasionally, Lulu Blumberg, manager of the Wind Instrument Ensemble, and Curran Swint, opera and symphony press agent, manage concerts for resident soloists.

### Dancers Have Clique in Council

Dancers have a clique of their own centered in the Dance Council of Northern California. They work co-operatively on annual dance concerts. Ed



Carolyn Ware, Manager of Chamber Music Concerts



Mrs. Edith de Lee, Manager of the San Francisco String Quartet

Perkins, a manager especially interested in the dance, has announced Spadolini and the Paris Exposition Ballets for March presentation here. And the San Francisco Museum of Art has been showing more and more inclination to foster the dance art through lectures and dance programs under its auspices. A large number of resident dancers give annual programs in the Community Playhouse under various local managements including that of the Western Women's Club.

Western Women's Club.

As this article goes to press the status quo of the Federal Music Project here is one of watchful waiting in so far as officials are concerned. The end of 1937 brought a termination of the state jurisdiction of Harle Jervis who may or may not continue in her administrative capacity for Southern California. The division of the state jurisdiction under two separate units is due to be brought about, but while Alfred Hertz continues to serve as director of Bay Region musical projects under the WPA, whether or not he will receive appointment as administrator for Northern California seems to be at once a foregone conclusion and an open question. Under Dr. Hertz' supervision the FMP concerts have been of improved quality.

### LOS ANGELES

(Continued from page 253)

Hollywood Opera Reading Club meets at the beginning of each month, with Leon Rains as narrator. Programs are in prospect for the Women's Lyric Club, Ralph Peterson, conductor, and Mrs. Hennion Robinson, accompanist; the Ellis Club, Roland Paul, conductor, and the Orpheus Club, Hugo Kirchhofer, conductor.

#### NBC and CBS Erect Buildings

With hundreds of musicians earning their livelihoods in various phases of motion picture work; with both the National Broadcasting and Columbia systems hastening the completion of their respective plants, both located in the heart of Hollywood, and the consequent influx of prominent musicians and composers from all over the world, it is evident that the ultimate future of music in Southern California is particularly bright.

The National Broadcasting Company has just broken ground for its new \$2,-000,000 building at the world-famous intersection of Vine Street and Sunset Boulevard, former site of the Famous Players-Lasky Corporation. With Dema Harshbarger in charge of the Artists' Service for Hollywood, programs will be maintained at as high levels as possible.

Not to be outdone, Columbia Broad-casting System expects to have its new home ready for occupancy by the end of March. It is located just a block away from the NBC's new building. Columbia's, including equipment, will cost in the neighborhood of \$1,750,000, and will house a theatre seating 1,050 persons. It will also house studios for KNX, the 50,000-watt station of the Columbia-Pacific network. The station will be supervised by Donald W. Thornburgh, vice-president of CBS, in charge of Pacific Coast operations.

Boris Morros, musical director of Paramount Pictures, takes the lead in lending the influence of his position to a deeper musical appreciation. About a year ago, he founded the Boris Morros String Quartet, composed of first chair men of his orchestra. The ensemble has developed to such a degree that there is no time to fill the demands Weekly broadcast are for concerts. now made and Mr. Morros is consider-ing an eight weeks' tour for the group next year. Nathaniel Finston continues as head of Metro-Goldwyn-Mayer, and supervises the elaborate musical productions that feature Nelson Eddy, Jean-ette MacDonald, Allan Jones and other stars. But the great majority of those who labor to make music in the films effective-composers, conductors, arrangers, technicians, sound experts, cutters, etc., are unknown and their praises unsung.

### San Antonio Sees Ballet Russe

San Antonio, Tex., Feb. 5.—The Monte Carlo Ballet Russe appeared at the Municipal Auditorium on Jan. 13, their performance including a premiere of 'Le Coq d'Or' and 'L'Après-midi d'un Faune'.

G. M. T.

CIMINI

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Kellogg, Sponsor of the Sunday Afternoon Concert Series



NDOUBTEDLY the most interesting and promising musical development in this city since the founding of Bushnell Memorial eight years ago, the Hartford Symphony inaugurates its second series of concerts this year, on Feb. 27. Two subsequent concerts, on March 13 and April 10, will complete the series

10, will complete the series.

It was in 1924, that Hartford's previous "own" orchestra was forced to strike its colors. During a quarter century of fat and lean years, the Hartford Philharmonic had been the banner-bearer in local musiculture, until mounting financial burdens and a sudden shift in public interest toward music den shift in public interest toward music clubs, small ensemble enterprises, and the like, snapped the strings of its existence. From then on for a decade, there was musical silence and slow time, as far as native symphonic performance went.

Finally in 1934, the horns of local endeavor were again heard faintly blowing. Championed by Francis Goodwin 2nd, a group of 14 Hartford bandsmen shyly piped in the public parks as a city department enterprise. Successively they passed under the aeges of the federal government's alphabetical patronage—the ERA, the FERA, until now they are a WPA project and a full symphony orchestra of ninety or more players. Thirteen of the original fourplayers. teen remain on the roster.

The Symphony Society of Connecti-cut, however, founded by Mr. Goodwin who heads it, refused to consider the orchestra, a federal Cinderella, claimed it for their own and for two years have sponsored it with money and prestige, both of which it needed badly. The glories and grandeurs of Bushnell Memorial Foundation made a daylight candle of the Hartford Symphony Or-chestra until this year, and even now a public *snobisme* prevails in some quarters. Until this year it has been a prophet without honor and an honor without profit. Now suddenly the symphony finds itself in the ascendancy. Mr. Goodwin's tireless efforts have apparently clicked. Jacques Gordon, conductor, has delivered up a vastly improved orchestra. The Symphony Society has raised \$25,000 for it. Every-

body seems to be happy all around.

Civic pride, not entirely unsubstantiated by the facts of performance, now considers the Hartford Symphony the country's outstanding smaller-city organizations, and the pres ence of noted virtuosi as guest artists



Jacques Gordon, Conductor of the Hartford Symphony

has entrenched the orchestra's local prestige. Josef Lhevinne, Mr. Gordon and Naoum Benditzky, 'cellist, and Nino Martini have adorned the series just closed. Anna Kaskas and Vronsky and Babin and others not yet announced, will lend their lustre to the series about to

In addition, after considerable urging by those close to the music situation here that the Symphony not try to exist sole-ly in competition with the "greats" that come to Bushnell Memorial, the orchestra has just embarked upon a semi-educational project. A course of six



Harold Berkley, New Marshall Seeley, the Conductor of the New Conductor of Hartford Oratorio So- the Hartford Choral

lectures by Jonathan Schiller on "The History and Development of the Sym-phony," is being given at the Avery Memorial museum under auspices of the Wadsworth Atheneum and the Federal Music Project. The lectures will be illustrated by the Symphony. The series has been designed to meet the needs of the non-professional music enthusiast by acquainting him with some of the fundamental concepts of the symphony by a discussion of typical symphonic masterpieces from the strictly musical point of view.

But it is still the Bushnell Memorial foundation itself, which having been our help in ages past, remains our hope of musical years to come. The Bushnell season is exactly at midpoint. The foundation has already given us three symphonic performances, the National once and the Boston twice, and the Metropolitan Opera in 'Il Trovatore'. There yet remain three symphony concerts and another opera. On Feb. 9, the Cleveland will be heard, on Feb. 22 the Philadelphia, and on March 15, the New York Philharmonic-Symphony. The opera will be 'Tannhäuser' on February 8 with Florested Tibett. The ruary 8, with Flagstad, Tibbett, Thor-borg and Melchior. Incidentally it will settle a two years struggle among this city's Wagnerites who have been prac-

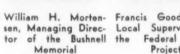
HARTFORD

Hartford's Symphony in the Ascendancy -Embarks Upon Semi - Educational Project -Bushnell Memorial Promises Major Events to Come



Bushnell Memorial, Which Houses the Foundation's Series of Concerts







William H. Morten- Francis Goodwin II Supervisor of Federal Music Project

tically at each other's throats, the one crying up 'Die Meistersinger', the other 'Tannhäuser'. Last year's selection, 'Die Walküre' dodged the issue. All this year 'Die Meistersinger' had been hinted as the choice. The announcement of Tannhäuser' comes therefore as a distinct surprise

Although there will be a number of other events for the Bushnell audi-torium, it now appears that only these four will be directly sponsored by the

foundation.
Robert Kellogg's Sunday Afternoon concert series, now in its fifteenth sea-son, making Mr. Kellogg the city's veteran impresario, has two concerts left out of its complete list of six. season which started out with Kreisler, presented Hofmann in his first concert the Jubilee appearance in York; Rose Bampton in her first American program as a soprano, and Law-rence Tibbett. Still to come are Richrence Tibbett. Still to come are Richard Crooks and Gasper Cassado in a joint concert on Feb. 6, and Lily Pons on March 6. The season has been good, according to Mr. Kellogg, though he still regrets the cancellation of a concert by Betty Jaynes.

Still another celebrated virtuoso will be presented to a Hartford audience this season, when Georges Enesco apepars in concert under auspices of the Musical Club of Hartford, on April 7, at the Bushnell Memorial auditorium. This group sponsored Ann Mundy, pianist, earlier in the season.

Prospects in the realm of vocal music differ somewhat from the past. For many seasons the city had supported three major choral organizations. Two years ago the Cecilia Club of 100 or more women's voices, felt an increasing financial pressure, and forsook last year the Bushnell Memorial auditorium seating 3,277, for the Avery Memorial accommodating 299. The Oratorio So-ciety of about 150 mixed voices, which sang 'King Olaf' on Jan. 10, is also

reported to be having money troubles, and its customary second concert now hangs in the balance. The Choral Club of 100 male voices, however, still goes along apparently under full sail, and will give its spring concert according to schedule. The Travelers Choral Club also plans a spring concert, and the Sängerbund will appear in its own hall and in competitions between the state's German singing societies.

The Hartford and Hartt Schools of Music are already preparing student re-citals. Both plan too to present their citals. string orchestras again this season, while the Hartt Chorus will also make its second appearance. In the late Spring the Inter-High School orchestra and A Cappella Choir will be heard.



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N. Y. Times.

"Sang his aria as soloist with the orchestra with fine effect." Rochester Democrat & Chronicle.

"The fine vocal quality of Steven Kennedy's voice won instant favor and hearty applause."

Syracuse Post-Standard.

"A magnificent voice, splendid stage appearance and vivid personality." Haagsche Courant, The Hague.

"Sincere art with an unusual quality of voice." Il Mattine, Naples.

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### CONCERTS

(Continued on page 221)

with an exquisite sensitivity and fragile charm which drew a sigh from some one in the audience of "So schön!" which was a subtler tribute than applause.

Of the Handel-Halvorsen Passacaglia for

Of the Handel-Halvorsen Passacaglia for violin and 'cello the major part is Halvorsen. Virtuosic, with abounding harmonics, double-stopping and intricate passage-work, it is a highly interesting arrangement. Despite a few departures from pitch by Mr. Karpilowsky, he and Mr. Salmond fully deserved the ovation which they received for their exciting performance. But the crowning interpretation of the evening was that of the Brahms quartet, in which felicitous ensemble, nobility of style, and youthful zest united to make a well-nigh perfect embodiment of this work. The hushed and hesitant answers of piano and strings, the hesitant answers of piano and strings, the fierce tempests of passion, yet all under the masterful sway of the musical thinker, ending in the whirlwind Rondo Alla Zingarese, were made doubly effective through Mr. Friedberg's magnificent piano playing, always considerate of his fellow artists, yet vibrant with the wayward humor and ferocity of this music.

#### Alec Templeton Improvises in Town Hall Recital

The improvisations for which Alec Tem-pleton is so well known contributed largely to the enjoyment of the capacity audience which crowded Town Hall for the blind pianists's recital on Jan. 23. The cunning interweaving of a number of melodies which might seem to be strange bedfellows until Mr. Templeton sets his inspired hand to them has been a drawing card in such places as the Rainbow Room in seasons past. In Town Hall, their flavor made an

past. In Town Hall, their navor made an otherwise "normal" piano recital something distinctly different.

Delightful were his elaborations of a five-note theme, the notes called out by the audience, in the styles of Bach, Beethoven, Johann Strauss and George Gershwin. Equally delicious was the combination of themes from Stravinsky's 'Firebird', Liszt's 'Liebestraum', Rachmaninoff's Prelude in C Sharp Minor, Berlin's 'Alexander's Ragtime Band' and the inevitable and ubiquitous current hit, 'Bei mir bist du

Before this impromptu interlude, Mr. Templeton had revealed himself as a pi-anist of no mean stamp. No excuses need be made for his blindness, although one annot escape wonderment at his ac-complishments in the face of this handicap. His technique was adequately brilliant, his tone velvety except on occasions when fortes brought unnecessary forcing and refortes brought unnecessary forcing and resultant harshness. Stylistical differentiations were revealed in two Bach Chorales arranged by Rummel, the Mozart Rondo in B Flat, Schubert's Impromptu in F Minor and Debussy's 'Poissons d'or' and Prelude in A Minor. The meatiest portion of the list, Chopin's Sonata in B Flat Minor, showed perhaps a little too much individuality in matters of dynamics and tempi, but on the whole, the interpretation was musical and sensitive.

as musical and sensitive. Four of Mr. Templeton's own compositions, including a Toccata which has been used as a test piece in London, revealed another facet of the performer's gift, pleasingly melodic and atmospheric. The audience was respectful in the first half; joyously amused at the improvisations. Q.

#### Ray Lev Plays Franck, Bax and Other Works

Ray Lev, pianist, Town Hall, Jan. 22,

The Bax Sonata, while not new to this city, is comparatively unfamilar music, and for that reason if for no other, welcome upon pianists' programs which are likely to become, like the repertory of stock companies, slightly threadbare from overuse.



Ruth Luty

Miss Lev's program was happily distinc-tive; even the Franck work as a program-opener is not too often heard.

Miss Lev's musicianship was evident throughout the recital. The Prelude, Fugue and Variation had a scholarly reading, backed by enough color and distinction of touch to relieve the word "scholarly" of any pedantic connotation that might cling

The Bax sonata proved at times reward-The Bax sonata proved at times rewarding, generally in its more grandiose moments; lyrical passages were too tenuous, and Celtic mysticism, the tag that has come to be applied to Bax's music like a label, was not sufficiently apparent to save it from ineptitude, or if apparent, was musically weak in idea. Nevertheless there is nothing to cavil at in Miss Lev's handling of the material; her playing was sensitive of the material; her playing was sensitive to a remarkable degree and where neces-

a remarkable degree and where necessary, of surprising power.

The Debussy Freludes were exquisitely managed, and the Chopin, with fervor and imagination. Miss Lev is lyric at the keyboard without becoming sentimental, and among younger artists her position is one to be envied. The audience was large and rightly enthusiastic. and rightly enthusiastic.

#### Alton Jones Gives Annual Piano Recital

Alton Jones Gives Annual Piano Recital
Alton Jones, pianist, was heard in his
annual piano recital in the Town Hall on
the evening of Jan. 28. He began his program with two Polonaises, in D Minor
and D Major, by Wilhelm Friedemann
Bach, unhackneyed works which were
played with grace and agility.
The J. S. Bach Organ Prelude and
Fugue in A Minor, transcribed by Liszt,
followed and was played with a feeling for
its style, through Mr. Jones's touch is
somewhat slight for a work of this tonal
stature. In Schumann's G Minor Sonata
he discovered much of the lyricism inherent he discovered much of the lyricism inherent in the score and his technical ability stood him in good stead throughout the work. Three Chopin Etudes, Op. 25, Nos. 5, 7 and 11, and works by Rachmaninoff and Debussy completed the program which was welcomed by an audience of modest size, but attentive in demeanor and warmly apbut attentive in demeanor and was preciative of Mr. Jones's interpretations.
W.

### Ruth Luty Gives a Recital

Ruth Luty, a young pianist still in her 'teens, gave a first recital in the Town Hall 'teens, gave a first recital in the Town Hall on the afternoon of Jan. 18, playing the Bach-Pirani 'Arioso', Chopin's Sonata in B Flat Minor, four Chopin Etudes, Debussy's 'Pour le piano' Suite and pieces by Schumann, Ibert, Latsja Oberon, Dohnanyi and Delibes-Dohnanyi. Her performance revealed her as an earnest young player who has acquired considerable technical facility and possesses a good deal of musical temperament, which has yet to be brought under control. It scarcely indicated, however, that such fundamental matcated, however, that such fundamental mat-ters as style, rhythmic stability, good tone quality and subtlety of expression had re-ceived due attention as yet.

#### Katherine Urban, Marian Anderson and Benjamin Owen Give Benefit

Katherine Urban, soprano, and Marian Katherine Urban, soprano, and Marian Anderson and Benjamin Owen, duopianists, were heard in a concert for the benefit of the Tau Alpha Chapter of the musical sorority Mu Phi Epsilon, in the Barbizon-Plaza on the evening of Jan. 25. Miss Urban, who has appeared here before, demonstrated again that she possesses a voice of unusual quality and well schooled. Her chief number, in which she did some very fine singing was 'Adieu Forêts' from

Tchaikovsky's 'Joan of Arc'. She also made a good effect in German Lieder and songs in English.

The two pianists gave well co-ordinated performances of the Bach Passacaglia arranged by Siloti and a Rachmannoff Suite. Aileen Thackery was Miss Urban's ac-

#### Banks Glee Club Gives Annual Winter Concert

The New York Banks Glee Club, Frank Kasschau conductor, gave its annual win-ter concert in the Town Hall on the evening of Jan. 5, with Ann Reichl, soprano, and Giorgio Cardini, violinist, as soloists. Mr. Kasschau led his forces through an Mr. Kasschau led his forces through an exacting program of works by Beethoven, Whiting, Leoni, Herbert and others, also a group of Negro Spirituals. Mr. Cardini played pieces by Paganini, Kreisler, Sarasate and Debussy. Miss Reichl sang the incidental solo in an excerpt from 'The Fortune Teller'.

#### Old Harp Singers Present Early American Music

The Old Harp Singers of Nashville, Tennessee, gave a program of early American music on the evening of Jan. 11 at the Grand Central Art Galleries under the auspices of the Chamber Music Society of auspices of the Chamber Music Society of America. Unaccompanied, excepting for the dulcimer in one number, this eight-voiced group sang native music in three main groups. The first portrayed a Colonial American singing school of the William Billings era. The second revealed the ensemble as hosts and guests at an evening of song in a home in their own Nashville in pre-Civil-War times. The third division brought recent choral arrangements. rangements.

Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, introduced to the audience the singers' musical director, E. J. Gatwood, who explained briefly the nature of the musical rarities of the evening

### Three Drozdoffs Give Piano Recital

On the evening of Jan. 21 at the Barbizon-Plaza, Vladimir Drozdoff, pianist, his son, Paul, and his daughter, Nathalie, gave a recital of music for piano alone and for two pianos. Mr. Drozdoff began with a Prelude and Fugue by Glazounoff, whose Variations were next played by his son, Paul. Nathalie joined her brother in a performance of a Liszt concerto. She played a solo group of works by Medtner, Liadoff and Rachmaninoff, which was followed by her father's interpretation of lador and Rachmannon, which was followed by her father's interpretation of Mussorgsky's 'Pictures at an Exhibition'. The second half of the program consisted of Rimsky-Korsakoff, Glazounoff and Liszt compositions played on two pianos. The audience was cordial.

#### Barnes and Wilkes in Local Debut

Richard Barnes and Charles Wilkes made their local debut with a two-piano recital on the evening of Jan. 11 in Stein-way Hall. Their first group was made up of the Allegro from Bach's C Minor Con-

certo and the Mozart-Busoni Duettino Concertainte. Rhythmical accuracy and greater sensitivity of touch would have made their playing more enjoyable. The program continued with a suite from Mozart's 'Haffner' Serenade and works by Bruil, Chopin, Lecuona and Saint-Saëns. An audience which filled the hall comfortably, applauded the young pianists with cordiality. S.

#### Ben Jones Gives MacDowell Club Prize Recital

Ben Jones, pianist, a winner in the Mac-Dowell Club Young Artists Contest, gave his prize recital in the club auditorium on the evening of Jan. 14, making an excellent impression.

Beginning with Bach's Chromatic Fan-tasia and Fugue, he played, successively, the Brahms F Minor Sonata, a group of Chopin and a modern group by Bort-kiewicz, Rachmaninoff and Prokofieff. Mr. Jones's Bach was delivered in excel-lent classical style and with evident under-standing of the master's contrapuntal values as unobscured by Busoni's arranging. The Brahms sonata had power and fine proportion and the Chopin pieces, excellent singing tone. The modern group was well projected. Mr. Jones's audience was highly appreciative of his playing throughout the evening. evening.

#### Helen Jepson Sings at Musicale

Helen Jepson, Metropolitan Opera soprano, sang at a Matinee Musical Club concert in the Bellevue-Stratford Ballroom on Jan. 18 the 'Air de Miroir' from 'Thais', 'Ah, fors e lui' from 'Traviata' and other arias and songs. Robert Wallenhorn was at the piano. Other participants in the program were Els peth Leonard and James A. Bostwick, duo-pianists; Veronica Sweigart, con-tralto, and Irene Hubbard, cellist. A Philadelphia Music Club program in the same hall on Jan. 28 presented the club's chorus under H. Alexander Mathews, and also numbers by Clara Zager, violinist, and William Vitti Bar-rie, tenor, and Federation of Music Clubs prize winner.

### Emily Roosevelt to Sing in New York

Emily Roosevelt will sing in the Town Hall on Feb. 11 under the auspices of the Lincoln Memorial University. With her will appear the pi-anist Harold Henry. Miss Roosevelt anist Harold Henry. Miss Roosevelt will also sing with the New York Civic Symphony at the Federal Theatre on Feb. 15 in a concert for the benefit of blind artists. She will make a Mid-Western concert tour in March ending on the 26th in Indianapolis.

A new ballet entitled 'Gallimaufry' by Thomas Dunhill was given recently in Hamburg, the first occasion on which the world-premiere of an English ballet occurred in Germany.

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### NEW ORLEANS

Civic Symphony Schedules Further Programs-Concerts and Recitals Sponsored by Universities and Philharmonic Society Insure Eventful Spring

By CLEVELAND SESSUMS NEW ORLEANS, Feb. 5.

A SPRING season of unusual interest is promised for New Orleans. In addition to the concerts sponsored by the Philharmonic Society, including the major series at the Municipal Auditorium and the chamber music group at Dixon Hall, the Civic Symphony will give several more programs and Newcomb College, Louisiana State University and Loyola University are planning special recitals and other contributions to the season's musical offerings.

The Philharmonic Society, now in its twenty-sixth consecutive year under the presidency of Corinne Mayer, will pre-sent Robert Casadesus, pianist; Gaspar, Casado, 'cellist, and Kirsten Flagstad in the auditorium series. At Dixon Hall, the Barrère-Britt Quintet and the Gordon String Quartet will complete a successful year of chamber music recitals spon-

sored by the Philharmonic.

The New Orleans Civic Symphony under Arthur Zack, in addition to the programs scheduled in its admirable youth series, will present Joseph Szigeti as guest artist at its March concert.

The outstanding production of 'Faust' presented here last year by the opera department of Louisiana State University, will be followed this season by 'Traviata', which will be offered as an-

Civic Symphony Plans

Series of Free Concerts

for Children-Community

Concerts to Offer Four

By Don Ewing

SHREVEPORT is the musical as well as the industrial capital of Ark-La-

Tex, that geographical area embracing

northwest Louisiana, northeast Texas

and southwest Arkansas, and its 1938 spring musical activities will centre

chiefly on the presentation of various

civic groups ranging from special civic

orchestra programs for children through choral ensembles and a huge annual band festival for schools of the tri-state

Interspersed will be appearances of a

few nationally known guest stars and groups, but local promotions will form the chief activity. Grace Moore is booked for March 19 through the music

division of the Women's Department

SHREVEPORT, LA., Feb. 5.

Events

territory.





Arthur Zack, ductor of the New Orleans Civic Symphony

Left: Corinne Mayer, President of the Philharmonic Society

other contribution to New Orleans' Spring Fiesta.

The Newcomb College school of music will produce Johann Schenk's amusing singspiel, 'Der Dorfbarbier', on March 3, under Leon Ryder Maxwell, dean of the school. This work was offered with great success last year and is being repeated by executed by exe is being repeated by special request. The school's regular Thursday afternoon re-citals by students and faculty will be continued throughout the remainder of the season.

At Loyola University, the college of music, under Dr. Ernest E. Schuyten, will offer some special programs, not yet entirely arranged.

Concerts of recorded music, spon-sored by Le Petit Theatre du Vieux Carré, have proven quite popular and will be continued during the Spring and Summer. These concerts have featured music not generally heard on regular symphonic programs.

Club, with Mrs. Helen Ruffin Marshall as the division leader.

The Community Concert Series, with Dr. Frank H. Walke as its leader locally and Mrs. J. L. Scales, Jr., as secretary, is presenting four spring concerts. A ballet and Dorothy Crawford, with a pianist accompaniment as a major part of her appearance, already have been presented and Feb 14 will find the Concertina Group of string and flute March 16 Rosemarie Brancato of the Chicago Opera Company, is booked by this group. After her appearance, the usual drive for members for 1939 will be held and the programs for next spring arranged accordingly. This is the third year of the Community Con-This is

cert Series in Shreveport.

To Shreveport itself, the Civic Orchestra, with a flow of new blood and new life this year, offers perhaps the most interesting musical events.
(Continued on page 310) It is

# LOUISIANA

Five Performances of 'La Traviata' and Hearings of Gounod's 'Redemption' and Verdi's 'Reguiem' Headline Events

### BATON ROUGE

Right: The Capito at Baton Rouge

By MILDRED K. BARKSDALE BATON ROUGE, LA., Feb. S.

R ECITALS by José Iturbi and Richard Crooks, five performances of Verdi's 'La Traviata', and performances of the Verdi 'Requiem' and Gounod's 'The Redemption' are headline events scheduled for the Baton Rouge spring music season which will close June 1.

Iturbi, who will play here March 8, and Crooks, whose recital is set for April 25, are the two concluding programs of the Community Concert Series. Membership in the series this season was limited to 1,800, the seating capacity of the high school auditorium, where the concerts are held. The recently-elected president of the association is Andrew Bahlinger.

The opera is being produced by the Louisiana State University School of Music under the sponsorship of the Baton Rouge Grand Opera Association. This is the ninth season of opera at the university and the fourth season for the Grand Opera Association. Pasquale Amato is the director; Louis Hasselmans, conductor; Dr. H. W. Stopher, director of the University School of Music, the general director, and Dr. E. O. Trahan, chairman of the board of directors. 'La Traviata' will be given directors. on March 16, 17, 18, 19 in the University Theatre. A special performance sity Theatre. A special performance will be given March 26, complimentary to students in all other colleges and universities in Louisiana, a delegation from each state institution having been in-The production will be taken to vited. New Orleans, March 22, as a featured event of the Spring Fiesta in the



Crescent City.

The 'Requiem', scheduled for March 6, will be given its annual performance by the University Oratorio Chorus and Orchestra, Dr. Stopher conductor. 'The Redemption' will be presented by the Sched of Mario Man 22 in the Creek School of Music, May 22, in the Greek Theatre, using for the fourth consecu-



Pasquele Amato, Baritone, and Louis Hassel-mans, Conductor, Both on the Faculty of Louisiana State University

tive year a space staging idea involving adjacent parts of the campus.

Fifteen Sunday afternoon concerts, the annual honor students program and Governor's Night' are listed by the School of Music, in addition to the approximately fifty graduate, senior and junior student recitals.

The Baton Rouge Music Club and the (Continued on page 310)

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### **OPERA**

(Continued from page 223) Angelo Bada and Norman Cordon. Artur Bodanzky kept the orchestra to a high pitch of enchantment.

#### Lily Pons Heard in 'Lucia'

The season's first 'Lucia di Lammermoor', with Lily Pons in her second role
of the Metropolitan season as the hapless
Lucy, was productive of some very good
singing on the part of the leading singers,
though the orchestral performance under
the baton of Gennaro Papi was not distinguished by the refinement that is inherent
in this well-worn score.
The cast follows:

The cast follows: .....Lily Pons
Thelma Votipka
Frederick Jagel
Richard Bonelli
Ezio Pinza
Nicholas Massue . Angelo Bada 'Lucia' was the role of Miss Pons's debut

at the Metropolitan seven years ago and has remained one of her most completely successful parts. Her singing of the "Mad Scene" on this occasion was musical and true, with two ascents to the F above high C to climax the excitement of skill-fully projected fioriture. Roulades were sung with engaging smoothness and flexi-bility and staccati were tossed off with

Mr. Jagel's was a fervidly dramatic Edgardo and the Ashton of Mr. Bonelli was eloquent both in song and action. Mr. Pinza, the one member of the cast who had appeared with Miss Pons at her debut, was a noble Raimondo.

#### The Fourth 'Tristan und Isolde'

A transcendent performance of 'Tristan und Isolde' was the fourth of the season at the matinee on Jan. 29. The cast was that of previous hearings except that Gertrud Wettergren sang Brangane for the first time this season. Kirsten Flagstad was time this season. Kirsten Flagstad was Isolde, Lauritz Melchior, Tristan; Julius Huehn, Kurwenal; Emanuel List, King Marke. The lesser roles were filled by Arnold Gabor, Hans Clemens, James Wolfe and Karl Laufkoetter. Artur Bodanzky conducted. Mme. Flagstad was in superb voice and sang gloriously from start to finish. Miss Wettergren's Brangane proved a carefully thought-out characterization which added much to the dramatic significance of the first act. Vocally, it was ex-cellent except for the Tower Song which seemed to come from too far away. The audience was attentive throughout the acts and wildly enthusiastic after them. H.

### A Popular 'Rigoletto'

Verdi's 'Rigoletto' was the opera at the popular Saturday night performance on Jan. 30. Eidé Noréna made her second appearance of the week, as Gilda, making a deep impression with 'Caro Nome' and singing well throughout the remainder of the opera. Bruno Landi, heard as the Duke the opera. Bruno Landi, heard as the Duke earlier in the season, repeated his excellent performance, and Carlo Tagliabue, for the second time as the jester, was satisfactory in the role. The smaller parts were capably filled by Mmes Olheim, Browning, Symons and Votipke, and Mesrs. Mascona, Cordon, Cehanovsky, Paltrinieri and Engelman. Ettore Panizza conducted. D.

### Opera, 'Sleeping Beauty' Is Given at Juilliard

(Continued from page 189) murmurous background. This has a tendency to leave the voices unsupported at the same time that the vocal parts, in their quest of naturalness, would appear to be quest of naturalness, would appear to be relegating to the instrumental ensemble a symphonic importance of statement that is not forthcoming. Melodically, the most attractive bit is a pavane for the good fairies, which closes the first act and is recalled later in the opera. Though there is no extensive system of motives, the score contains a number of themes that are re-

peated with reminiscent suggestion.

The student orchestra played well under Mr. Stoessel's leadership and the young



Yehudi Menuhin, Soloist with the Philhermonic

met their obligations creditably. Under the circumstances it would be unfair to single out any individual for praise or the contrary. The mountings were attractive throughout and the performances

### DANCERS

### La Meri Gives Two More Performances

The two performances which La Meri gave in the Little Theatre on the afternoon and evening of Jan. 30 served again to and evening of Jan. 30 served again to illustrate the amazing range of her characterizations. Miss La Meri has a flair for catching not only the movements of foreign races but also something of their psychological attitudes. Thus, the Japanese ritual dance which opened her programs of the afternoon to pened her programs of the afternoon to pened the six of the afternoon to be appeared to the afternoon to be aft anese ritual dance which opened her program of the afternoon was completely in mood contrast to the Moroccan café dance which succeeded it. This latter was one of the brilliant achievements of the program, its brutality and sensual abandon being skillfully depicted in make-up and movement. The charming Japanese mask dance and a Cuban mulatto dance were notable and a Cuban mulatto dance were notable for adroit use of costume and gesture. In a setting of the first part of Gershwin's a setting of the hrst part of Gershwing Rhapsody in Blue' she was less successful. The afternoon list also included dances of India, Panama, Hawaii and the Philippines, and the evening program added Burma, Spain, Bolivia, Argentina, New Zealand Spain, Bolivia, Argentina, New Zealand and Mexico to the roster of countries upon whose dance traditions this versatile enter-tainer has drawn. The audience was en-thusiastic, demanding several repetitions.

#### Maria-Theresa and the Heliconaides Are Seen

Maria-Theresa and the Heliconaides, a Maria-Theresa and the Heliconaides, a group of eleven girls, gave a performance at the Guild Theatre on the evening of Jan. 30 for the benefit of the Foundation of the Classic Dance, Inc. Vincent Scatti, the accompanist, was heard as soloist in Sgambati's E Flat Minor Prelude and Dohnanyi's Capriccio. The dances included a Suite to music by Gluck, 'Three Mystic Dances' to Bach, 'Evocations of Theocritus' to music by the Scarlattis, and dances set bances to bach, Evocations of Theocritus to music by the Scarlattis, and dances set to Beethoven, Mozart and Chopin. Wreaths of flowers, ferns, and flowing robes do not necessarily bespeak classicism, and there was not sufficient grace or mastery of movement in this performance to evoke the shades of Graces. The additional control of Graces. shades of Greece. The audience was

### La Trianita and Manuel Arias Appear

On the evening of Jan. 30 La Trianita, Spanish dancer, and Manuel Arias, Spanish Spanish dancer, and Manuel Arias, Spanish tenor, appeared at the Barbizon-Plaza. William Kulkman was accompanist for the dancing, and Mischa Hoffman for Mr. Arias. The Barbizon-Plaza Trio assisted. La Trianita's dances utilized music by Romero, Falla, Monreal, Albeniz and Sentis and included many types. Mr. Arias sang Spanish airs and works by Pergolesi, Massenet, Buzzi-Peccia and Padilla. S.

### **ORCHESTRAS**

(Continued from page 214)

ing loveliness to the Debussy performance. The peak of the program was to be found in the finale of the deeply felt Fifth Sym-phony of Sibelius. There, the Philadelphia strings attained an overwhelming splendor

#### Menuhin Plays the Schumann Concerto with Enesco

New York Philharmonic - Symphony; Georges Enesco, conductor. Soloist, Yehudi Menuhin, violinist. Carnegie Hall, Jan. 27,

Overture to 'Leonore', No. 3.... Beethove Concerto for Violin and Orchestra, D Minor .... Schumaz Symphonic Piece from 'The Redem tion' .... Fram Concerto for Violin and Orchestra, D Major, Op. 77... Brahn

This was New York's first opportunity to hear Menuhin play the Schumann concerto with orchestra, though he included it in a recital early in December, when his accompanist was his collaborator. With Mr. Enesco and his players providing the most sympathetic and well-coordinated support, the young violinist brought to the performance the utmost fervor as well as technical mastery, so that there could be no reason to doubt that the concerto was enabled to put its best foot foremost.

Beyond question, the Schumann concertoring in the schumann concertoring the schumann concertor the schumann concertoring the schumann concertoring the schumann concertor the schumann concertoring the sch

gains in attractiveness when heard with the full ensemble for which it was composed. If the scoring is not brilliant, it does possess its fair measure of Schumann's customary warmth. The basic themes do not gain materially in strength or spontaneity because of the instrumental texture, but they take on something more of affection, particularly when the performance is as ably co-ordinated as that contrived by soloist and conductor on this occasion. There is no need to report any altering of the perspective by reason of this further hear-The concerto added no cubits to its stature. It remained a pleasant but not a profound musical or emotional experience.

Soloist and ensemble were on the heights Soloist and ensemble were on the heights in the first and final movements of the Brahms. In the intervening adagio, Yehudi's tone was often of transcendent beauty, though here some of the orchestral entrances were a little brash and lacking in velvet. Mr. Enesco's leadership was of the most fiery order.

The other performances of the evening.

The other performances of the evening, those of Beethoven's third 'Leonore' overture and the Symphonic Piece from Franck's 'Redemption', were of secondary interest, though it was good to hear the orchestra's golden brasses peal forth without overblowing in the Franck work.

### Enesco Conducts All-Wagner Concert

out overblowing in the Franck work.

New York Philharmonic-Symphony, Georges Enesco conducting, Students' Students Concert. All-Wagner program. Beal Hober, soprano soloist. Carnegie Hall, Jan. 29, evening:

an. 29, evening:

Excerpts from 'Die Meistersinger': Introduction to Act III, Dance of the Apprentices,
Entrance of the Mastersingers
Overture and Bacchanale from 'Tannhäuser'
'Waldweben' from 'Siegfried'
'Dich, theure Halle' from 'Tannhäuser'
'Hojo-to-ho' from 'Die Walküre'
Prelude to 'Lohengrin'
Introduction to Act III, 'Lohengrin'

The faithful were in attendance in great number for this all-Wagner concert. Strangely enough, Mr. Enesco, who has Strangely enough, Mr. Enesco, who has given so many incandescent performances this season, failed to strike fire in most of the works on this program. The 'Wahn, Wahn' was nobly enunciated, but there was a note of lethargy in the playing which was intensified by the deliberate tempo of the 'Dance of the Apprentices'. In the finale, however, the orchestra and Mr. Enesco evoked the splendor of Wagner's pageantry. By far the most exhilarating interpretation of the evening was the superb

By far the most exhilarating interpreta-tion of the evening was the superbible of the evening which were most happy. The inner voices of woodwinds, strings and brass were outlined, so that the music was heard in its full luxuriance of detail. With sweeping gestures which were as intense as the crack of a whip, Mr. Enesco

wrought a mighty climax and let the dreamy epilogue weave its magic spell.
After a less moving 'Waldweben' came the vocal portion of the program. Miss Hober's ringing, powerful tones were easily produced. There were an occasional easily produced. There were an occasional hardness of quality and a tendency to deviate from pitch on high notes, but she sang with intelligence and a clarity of diction not easily accomplished at the break-neck speed with which Mr. Enesco took the middle-part of the 'Walküre' excerpt. Stormy applause greeted the 'Lohengrin' Preludes, and Miss Hober was recalled several times after her performance. recalled several times after her perform-

#### Third Young People's Concert Given

York Philharmonic-Symphony, New Rudolph Ganz conducting. Young People's Concert. Bruno Jaenicke, horn. Harry Glantz, trumpet. Simon Karasick, trom-bone. Vincenzo Vanni, tuba. Carnegie Hall, Jan. 29, morning:

large audience of children with sprinkling of adults was on hand for the third young people's concert, the second under the baton of Rudolph Ganz. The program was devoted in part to the illus-tration of the brasses, as part of the year's schedule of explanations and solo demon-strations of all the instruments of the orchestra.

It ranged from the stately music of Purcell to the amusingly acidulous Poulenc piece. Mr. Jaenicke was soloist in the Sinigaglia Romance; Mr. Glanz in his own composition; Messrs. Jaenicke, Glantz and Karasick in the Poulenc; and Mr. Bell in 'The Jolly Farmer.' In the Abert arrangement of a Bach Chorale for brasses, the smooth quality of those instruments was heard to advantage. As always, the young audience was appreciative.

#### Enesco Conducts Sibelius Tone-Poem

New York Philharmonic - Symphony, orges Enesco guest-conductor. Carnegie Hall, Jan. 30, afternoon:

As this concert was to have marked Mr. Enesco's final appearance with the orchestra for this season, a plan changed at the eleventh hour by Mr. Barbirolli's delayed return, the large audience made a point of attesting its appreciation of the Roumanian conductor's ministrations with special expressions of enthusiasm. The demonstrations at the close of the concert, when he was brought back to the stage repeatedly, like the applause that had previously punctuated the program, was, how-ever, amply justified.

For many hearers the performance of the Sibelius tone-poem was the high point of the concert, and that is not to overlook the fact that both the Mendelssohn and Dvorak symphonies had truly illuminating readings. But 'The Swan of Tuonela' was hearers the performance of enveloped in a glamorous atmosphere of sheer poetry that would have been impos-sible of creation but for the conductor's imaginative response to the music and his unerring judgment in maintaining perfect tonal proportions. And to this surpassing performance Michel Nazzi and his English horn made a vital contribution of eerie beauty. Upon Mendelssohn's 'Italian' Symphony

Mr. Enesco expended the same loving attention to the most minute detail, and the music sang and sparkled in a manner vividly reflective of the atmosphere in which it was conceived, with every phrase set forth with the luminousness and sharp-ness of outline of a stereopticon projection and with an exhilarating climax reached in the exuberant performance of the clos-

ing Saltarello.

The Dvorak Symphony likewise fell upon the ears with a new freshness. Its manifold lyric possibilities were exploited

(Continued on page 320)



The Yale Campus

# NEW HAVEN

Yale Music School Will Honor Smith— Associates Also to Conduct Symphony — Young Peoples Concerts, Boston Symphony Visit, Woolsey Hall Series, Music Clubs, Spring Activities Arouse Interest



Woolsey Hall

By MILES KASTENDIECK
NEW HAVEN, Feb. 5.

THIRTY-FIVE years of teaching at Yale is the record of David Stanley Smith, who will be honored by the Faculty of the School of Music on March 15 by a concert of his own compositions. Appointed as an instructor under the regime of Horatio Parker in 1903, he has risen to the Battell Professorship of the Theory of Music and the position of Dean of the school. In addition to this he has been the con-



David Stanley Smith, Faculty Dean and Symphony Conductor



Richard Donovan. Assistant Conductor

ductor of the New Haven Symphony since 1919, succeeding Mr. Parker who was the only other conductor of the orchestra since its inception in 1893. He is recognized as one of the substan-

He is recognized as one of the substantial composers of the country.

The idea of the concert originated with Hugo Kortschak, for many years associated with Dean Smith in teaching at Yale and as concertmaster of the New Haven Symphony. In its present arrangement, the program will include Dean Smith's Violin Sonata, dedicated to Mrs. Elizabeth Sprague Coolige, and widely known through many performances; a group of songs, most of them unpublished, and the Piano Quintet. Taking part in the performance will be Grace Donovan, Hugo Kortschak, Bruce Simonds, Harry and Max Berman, and Emmeran Stoeber.

### Parker Oratorio to Be Given

One of the outstanding events on the schedule of the New Haven Symphony is the performance of Horatio Parker's oratorio 'Hora Novissima', which will probably be heard at the final concert of

the season on April 18. In its second season under the unified civic direction of the New Haven Orchestra Association, the combined New Haven Symphony and Civic Orchestra is enjoying increased interest on the part of the public as well as giving some of its best performances. With a series of eight





Hugo Kortschak, Concertmaster and Assistant Conductor Hall Concert Series

concerts, New Haven now has a symphonic concert each month. Five of these have already been given, with the remaining concerts scheduled for Feb. 28, March 21, and April 18.

Dean Smith is doing the major share of the conducting while ably assisted by Hugo Kortschak and Richard Donovan. Each will officiate once again before the close of the schedule.

close of the schedule.

Having successfully launched his sixth season of Concerts for Young People to be presented by the New Haven Orchestra Association, Harry Berman is commanding the attention of 1,900 in his three programs where he functions as both conductor and narrator. The subjects for the concerts this year are: 'Theme Recognition', 'An Excursion to Europe', and 'American Music'. The compositions range from the more popular works of Bach and Beethoven to the modern melodies of Herbert and Gershwin. The remaining dates in this series are Feb. 19, and March 26.

The officers of the New Haven Orchestra Association are the Mayor, John W. Murphy, chairman; William Lyon Phelps, honorary president; Edwin Borchard, president, and Meyer Sokoloff, manager.

In its ninth year of bringing celebrated artists to New Haven, the Woolsey Hall Concert Series, under the management of Daggett M. Lee and the auspices of the Yale School of Music, is having a most prosperous season. Having already heard Rachmaninoff, the Boston Symphony, Yehudi Menuhin, and Sigrid Onegin, New Haven has yet to have the joint recital of Albert Spalding, Harold Bauer, and Gaspar Cassadó scheduled for Feb. 15, and the return of the Boston Symphony on March 9 to complete the series.

#### Final Ensemble Concert

Since the series of four ensemble concerts of the faculty of the school of music began earlier than usual this year, only one program remains, that of Feb. 22. In the final program the regular quartet composed of Hugo Kortschak, Harry and Max Berman, and Emmeran Stoeber will be heard together with other soloists and the student string orchestra under Richard Donovan.

One of the highlights of the season will be the annual two-piano recital of Bruce and Rosalind Simonds to be given under the auspices of the New Haven Business and Professional Women's club in Sprague Hall the first week of March.

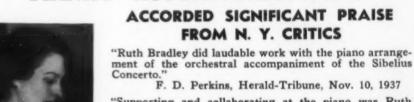
The two important series of organ recitals which continue through the winter months are already under way: those of Harry B. Jepson on the famous Newberry Organ in Woolsey Hall of Yale University, with the remaining dates the Sunday afternoons of Feb. 20 and March 6; and the series of ten recitals of the organ music of Bach given by H. Frank Bozyan in Dwight Memorial Chapel on the Yale campus on Friday afternoons at 4:30. Mr. Bozyan is conducting these recitals on a four-year plan so that the undergraduates may in their college period hear all this Bach music.

Spring concerts are part of the prospectus of the University Glee Club in its fourteenth season, and the Woman's Choral Club of New Haven in its ninth season, with Hugh Smith conducting. The Yale Glee Club under Marshall Bartholomew will give its customary concerts and the Bach Cantata Club continues its fortnightly meetings devoted to the pursuit of mastering the Bach cantatas. It boasts a membership

No opera company has visited New Haven in years, and for the first time in several seasons there have been dance recitals at the Shubert Theatre. Most of the activity centers in the established series of concerts within the limits of which there is much variety.

# Attention: Singers and Violinists RUTH BRADLEY

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Oscar Thompson, Sun, Nov. 10, 1937

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Conductor Syracuse Symphony Orchestra SYRACUSE, N. Y.

Mrs. J. W. Hill, President of the Beethoven Club in Memphis

### MEMPHIS

By BURNET C. TUTHILL

MEMPHIS, Feb. S.

THE greater part of the musical season in Memphis has already come and gone. In the weeks preceding Christmas there was a concert every seven days and another came hard on the heels of the holidays with a ballet performance another week later.

Of the visiting events only three remain, the postponed recital of John Charles Thomas at a date still to be determined, a recital by Rose Bampton on April 9 and the annual visit of the St. Louis Symphony on the 19th of the same month. The first of these items is under the local management of the Cortese Brothers, the others part of the Civic Concert Series under the auspices of the Beethoven Club, Mrs. J. F. Hill, president.

The annual visit of the San Carlo Opera Company will probably occur early in February. This year the arrangements locally are in the hands of Mr. McElravy, manager of the Ellis Auditorium. It is planned to present four operas although as yet the repertory has not been chosen. The operas are presented in the large hall of Ellis Auditorium, seating six thousand.

tory has not been chosen. The operas are presented in the large hall of Ellis Auditorium, seating six thousand.

The local chapter of the American Guild of Organists has announced that they are bringing to Memphis for the second consecutive year, Virgil Fox, who will play on the big organ in Ellis

TENNESSEE



The Memphis Skyline

St. Louis Symphony and Annual Visit by San Carlo Company Still to Occur— Balance of Activity for Spring Months to Be of Home Production

Auditorium which is so seldom turned

The balance of the musical activity in Memphis between now and June will be of home production. The Beethoven Chorus under Burnet Tuthill has been enlarged to include men and will be heard in April or May. The Memphis College of Music, which has recently been accepted into membership in the National Association of Schools of Music, will present a number of recitals by its faculty including a concert by Ottokar Cadek, violinist, and at least two programs of original compositions by its director, Mr. Tuthill, and another faculty member, Patrick O'Sullivan; these will include some works by the

phony of sixty pieces will play for the new head of the piano department, Thomas Gorton. The string orchestra of the college will also be heard in concert.

At Southwestern College where Mr. Tuthill is also director of music, the a cappella choir will act as host to the same organization from Vanderbilt University in Nashville and the two groups will be heard in joint concert, an event that will be repeated in Nashville. Southwestern's singers will make a spring tour through Louisiana and Alabama. The concert band will be heard in a number of campus concerts.

Exactly what use of the outdoor concert shell in Overton Park will be made during the coming summer has not yet been determined. There has been some talk of a series of operettas but such a proposal offers many difficulties in the matter of staging for the shell has no curtain, flies or wings. A set of orchestral or band concerts would be more appropriate to the equipment, and the former, might lead to some interest in the development of a Memphis Symphony.

Eighth May Music Festival Presented by the Cadek Choral Society Will Climax Season — Symphony Concert Season to Precede Festival



Arthur Plettner, Conductor of the Chattanooga Symphony Chorus

festival. The first concert on May 9, will be a joint recital by the four soloists, three of whom have been announced as Doris Doe, contralto; Goeta Ljungberg, soprano, and Edward Molitore, tenor. On May 11, the solo artists will join the chorus and orchestra, presenting in concert form Verdi's opera, 'Aida.'

Preceding the May Festival so closely that it might well be a part of it is the final concert of the season by the Chattanooga Symphony, under Arthur Plettner, of the Juilliard School of Music. The symphony unit will give a special concert on May 1 at the Memorial Auditorium under the auspices of the Chattanooga Chamber of Commerce. The event will officially open the ob-

(Continued on page 310)



The Parthenon at

### NASHVILLE

Community Concert Association Offers Attractive Programs — Old Harp Singers and Fisk University's Festival Are Awaited with Interest

By Francis Robinson
NASHVILLE, TENN., Feb. 5.

SEVERAL of the most important musical attractions of the Nashville season are yet to come.

season are yet to come.

The St. Louis Symphony will appear at War Memorial Auditorium on March 28 for the 2,000 subscribers of the Nashville Community Concert Association. The Community Concert group, an affiliate of Columbia Concerts, will also present Bidu Sayao, Metropolitan Opera soprano, on April 12. Howard Baughman is president of the local organization and Truman Ward, owner of WLAC, the CBS station in Nashville, is chairman of the board. Mrs. Francis E. Washington is secretary. According to Mrs. Washington, the artists' committee wants Gieseking and Szigeti for next season.

next season.

On Feb. 26 at Ryman Auditorium, Nelson Eddy will give his second Nashville concert. This year, as two seasons ago, the baritone's appearance is for the benefit of the building fund of West End Methodist Church. Mrs. A. B. Benedict is again chairman. The Jooss Ballet will appear at Ryman Auditorium, Feb. 14. The performance is sponsored by three guarantors of the now defunct Nashville Symphony who signed a note for the deficit when the orchestra died in 1931. Two years ago they made an effort to pay off the note with a concert by the reassembled orchestra but failed.

In the Ward-Belmont School series, Mischa Elman will give a concert, Feb. 3. The other remaining artist is Keith Faulkner, baritone. School of music officials at Ward-Belmont say that bookings for 1938-39 will not be made for at least two months. The school usually obtains its entire artists course through Calvin Franklin of the Columbia organization who comes to Nashville each year in the spring or early summer.

year in the spring or early summer.

The Old Harp Singers of Nashville, the mixed octet founded by Dr. George Pullen Jackson, to present his discoveries in American folk song, will sing in Nashville on March 14, under the auspices of the American Association of University Women. The singers also have an engagement for April 26 at State Teachers College, Cullowhee, N. C. No bookings for 1938-39 have as yet been announced. Vera Bull Hull of New York is concert manager for the

Old Harp Singers.
Fisk University's annual Spring Festival of Music and Fine Arts, always a
(Continued on page 310)

### CHATTANOOGA

By F. GUNKY RULE CHATTANOOGA, TENN., Feb. 5.

CHATTANOOGA is looking forward to a promising late winter and spring music season which will present local artists as well as famous visiting ones.

Leading most southern cities of comparable size in following the example of larger localities, the season will be climaxed by the Eighth Chattanooga May Music Festival, annually presented by the Cadek Choral Society with concert soloists of distinction. The Civic Chorus of 175 voices, led by J. Oscar Miller, is the largest permanent group of singers in the south. A local sym-



# WILLIAMS

Soprano

"Miss Williams has a light, flexible voice, which she employs with consummate artistry in the interpretation of song. She has a sensitive feeling for the mood and a nice discrimination in tonal values, and her voice is produced with an ease that gives her work a constant appeal.

"Coupled with a fluent technique, complete sincerity and a ripe musicianship, this artist has rich resources to draw upon for a recital."

> Richmond News Leader, January 13, 1938.



Nicholas D. Gualillo, Conductor of the New Utica Orchestra

### By ELLIS KENNEDY BALDWIN UTICA, N. Y., Feb. 5.

HIS city looks forward to a year in which many local organizations will, through their membership, further the cause of music in central New York.

Utica's school bands and orchestras are enjoying an enlarged membership, nationality groups are continuing their interest in choral music, and visiting artists are booked through the coming months for a schedule of re-citals. The B Sharp Musical Club, the Musicians Forum, the Etude Club and the Civic Musical Society have all mapped out comprehensive programs.
Welsh singers rally around the stand-

ard of the Cymreigyddion Society which is planning the 1938 eisteddfod, the German singers have their headquarters at Männerchor Hall while the Community Arts Program directed by Arthur J Derbyshire is sponsoring programs of folks songs for natives of all countries at the newly opened Munson-Williams-Proctor Institute.

The Community Concerts program sponsored by B Sharp will conclude season with a program by Charles Kullman, tenor, on March 3. Mrs. George Crowell will be in charge of the drive for new members. The concerts com-mittee plans to invite the National Symphony, Hans Kindler, conductor, to play

on their 1938-39 schedule.

Roland E. Chesley sponsor of the Great Artists series is to present Emanuel Feuermann, 'cellist, and Joseph Lhe-vinne, pianist, in a joint recital on March 9. His schedule calls for the ap-pearance of Marion Anderson April 6.

ARTHUR ZACK

NEW ORLEANS CIVIC SYMPHONY

The Civic Musical Society is planning two concerts by its symphony, the New Utica Orchestra, Nicholas D. Gualillo conductor, and a concert by the Civic Chorus some time in April, led by Samuel J. Evans.

At the first concert by the New Symphony in February, George Wald, Utica organist, will play his own version of Beubke's 'The Ninty-fourth Psalm'. He has written an arrangement for orchestra which will be heard for the first time at this concert. The second symphony concert is scheduled for March.

The Alderwick String Ensemble con-

ducted by Edgar Alderwick, dean of Utica's orchestral conductors, will be heard in St. Francis de Sales Auditorium April 4.

The Civic Band which began its career last summer at Roscoe Conkling park sponsored by the Civic Musical Society will be heard again this sum-mer under the leadership of William

### **B Sharp Club Activities**

Mrs. Robert Bothwell heads the B Sharp Musical Club this year and un-der her competent leadership, the club enjoying another brilliant season which includes sponsored concerts, public meetings and meetings of both the

adult and the junior divisions.

Associated with Mrs. Bothwell are: vice presidents; Margaret Griffith, Mrs. Harry McCormick and Margarethe Briesen; recording secretary, Mrs. Tracy Humphrey; corresponding secretary, Mrs. Clarence F. Putnam; treasurer, Harriet Woodworth; assis-tant, Eleanor Brennan and librarian, Mrs. H. Russell Johnson. Mrs. Felix Magendanz is in charge of membership, Mrs. Pearl S. Nathan in charge of student membership and Miss Woodworth is program chairman. Other committee chairmen: reception, Mrs. W. B. Crouse; Community Concerts entertainment, Mrs. William V. Jones; publicity, ment, Mrs. William V. Jones; publicity, Mrs. F. J. MacMackin; constitution, Mary Merwin; educational, Mrs. B. D. Hughes; auditing, Mildred Ueltschi; condolence, Mrs. Henry F. Mansfield and transportation Mrs. Gurley.

Markson is president of the Civic Musical Society which has been in operation since 1932, and now through its band, orchestra and chorus has in its membership the greatest cross section of Utica's musical talent. Other officers are vice-president, Harry Gos ling; recording secretary, Joseph J. Vespasiano; corresponding secretary, Mrs. Andrew S. Parry; treasurer, Wilbert Roberts; business manager, Peter Cappelli and board chairman, Thomas Brown Rudd.

#### Welsh Society Eisteddfod

The Cymreigyddion Society is led this year by R. Herbert Jones. This organization which manages the annual eisteddfod has these other officers: vice-president, Ellis W. Evans; second vice-president, Robert G. Richards: secre-John S. Jones; treasurer, R. Morris Williams.

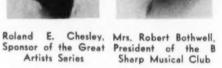
The Etude Club which was organized in 1920, and has honorary members in all parts of the United States, is led by Mae Swancott. Her associates are vicepresident, Mary Nightingale, recording secretary, Martha Williams; corres-ponding secretary, Harriet Hodinger; treasurer, Elysee Davis and librarian, Christina MacCormac.

These dates were given out for the balance of the year by Etude Club: Dr. Community Music Interest Widens— New Orchestra Will Give Two Concerts-School Bands and Orchestras Enlarged - National Groups and Civic Chorus Foster Vocal Music-Eisteddfod to Bring Contestants-Community Concerts Group and Great Artists Series Enliven Calendar-Clubs Make Plans

John Blyth, lecture on psychology of music, Feb. 16; Spring music program, March 2; program by pupils of Etude teachers, March 16; special supper meeting with sacred music, March 30; musical jamboree, April 20 and annual dinner meeting May 4. Extension concerts given by the club under the general chairmanship of Mildred Ueltschi will be presented at the Home for Aged Men and Couples, the Old Ladies Home, the



Roland E.



House of Good Shepherd and the Crip-

pled Children's Home. Under the leadership of Mrs. Jessie Nash Stover the Musicians Forum which has a roster of over seventy members is continuing its policy of alternating noon luncheon meetings at the Elks Home with evening program sessions at the homes of members. Mrs. Gertrude Harris is secretary and Samuel J. Evans is treasurer. The Forum is proud of its recently organized junior division which is headed by Dorothy Clement while Mae Swancott is adult advisor. The junior unit meets regularly at the Munson - Williams - Proctor Institute where each meeting is given over to



ment of Oriskany Battlefield

the specific study of one of the great

With a record of more than half a with a record of more than half a century as secretary of the Utica Männerchor William Kuehnling retired this year from the post. Joseph Kistner is taking his place. The retiring secretary was honor guest at the seventy-third annual banquet having helped to guide the affairs of the German singing or the affairs of the German singing organization since its twenty-first year. Peter Stammberger continues as presi-Walter Schmidt is vice-president, Carl Bendix, Jr., financial secretary and

Joseph Walser, treasurer.

Mrs. Bertha Dean Hughes, supervisor of music in the Utica Schools, reports a quickened interest in music in the school system. Marcella Lally, director of the Utica Free Academy music, and Eileen McHugo, another member of Mrs. Hughes' staff both studied in Europe this past summer and methods learned there are being passed on to the Utica students. Miss Lally's Utica Free Academy Glee Club has this year been qualified for regents credits, the rehearsals being conducted twice a

Mrs. Hughes reports that two new units have been added to the school system's list of bands and orchestras. These were organized with the opening of the new Thomas R. Proctor High School which now has a band of fifty pieces and an orchestra of thirty-five.

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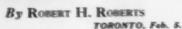
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# TORONTO

Toronto Symphony Celebrates Sixteenth Year with Added Concerts—Novelties to Be Heard—Philadelphians to Play at May Festival in Massey Hall—Clubs Busy—Promenade Symphony Enlarges Season

Bay Street, Heart of the Financial District



TORONTO is maintaining its premier position in the musical life of Canada. The noticeable increase in concerts and other musical activities that has characterized the past few years, has been surpassed during



Sir Ernest MacMillan, Conductor of the Toronto Symphony

the present season of 1937-1938. Symphony concerts and recitals have drawn capacity houses. Concert courses have been out-sold in many cases and new courses announced. The largest audiences that have listened to music in this city have heard the concerts of the present season.

The sixteenth year of the Toronto Symphony opened in October. Ten subscription concerts were planned in addition to a series of concerts for young people and several special performances. The policy begun in 1936, has been followed again this year and at each con-



Wilfred James, Manager of the Massey Hall Celebrity Series



Herbert A. Fricker, Conductor of the Mendelssohn Choir

cert outstanding soloists have appeared with the orchestra. Among the soloists who have appeared are: Ernest Hutcheson, pianist; Mishel Piastro, violinist; Heinz Unger, conductor, who made his first American appearance with the Toronto Symphony; Percy Grainger, and Viola Mitchell, violinist. Others who will appear on subsequent programs will be: Ernest Seitz, pianist; Winifred Christie who will play the Moor double keyboard piano, and Reginald Stewart, pianist and conductor. Sir Ernest MacMillan, conductor of the Toronto Symphony, announced that on the remaining programs will be included first performances in Canada of works by Walton, Shostakovitch and Hector Gratton.

#### Promenade Season Promised

This year the season of the Promenade Symphony will be extended to six months and will include twenty-four Thursday night concerts in the Arena of the University of Toronto. The concerts will begin at the close of the regular season of the Toronto Symphony and will extend without break throughout the spring, summer and early fall. Last year over 100,000 people attended the Promenade Concerts. Reginald Stewart, the conductor, has announced that the entire cycle of Beethoven Symphones will be given as well as the first



A Scene in the Foyer of Eaton Auditorium During Intermission at a Lotte Lehmann Recital

performances of a number of new compositions by contemporary composers. Two all-Wagner programs are planned and a production of Bach's 'Magnificat' in association with the Bach Choir. Soloists will be secured throughout the season. Last year a very high standard of soloists appeared with the Promenade Orchestra.

In addition to the concerts of the Toronto Symphony and the Promenade Symphony, Massey Hall has announced a three-day festival with the Philadelphia Orchestra under Eugene Ormandy. The festival will be held on May 16, 17 and 18. Four concerts will be given. The first three of these will be orchestral and will be led by Eugene Ormandy. The fourth concert will bring the Conservatory Choir and the Philadelphia Orchestra in a production of The Children's Crusade.' This concert will be under Sir Ernest MacMillan as conductor. Leading soloists will be secured to appear at all four concerts.

On the first night, the orchestra will give an all Russian program. The guest soloist will be Artur Rubinstein, pianist. On May 17 Efrem Zimbalist, violinist, will appear with the orchestra playing the D Minor Concerto of Sibelius. The orchestra will play as its major work Brahms's Symphony in D. The third concert of the festival will present an all-Wagner program and the fourth will be under the baton of Sir Ernest MacMillan who will conduct the Philadelphia Orchestra, the Conservatory Choir, the Madrigal Singers and a Children's Choir from the public and secondary schools.

The Mendelssohn Choir under Dr. H. A. Fricker, has announced a Spring Festival on April 20 and 21. Two concerts will be given by the choir. On the first night a program of a cappella music



Reginald Stewart, Who Leads the Promenade Concerts in Toronto

will be sung. The second program will be given to the first presentation in Canada of Berlioz's 'Requiem Mass'. An orchestra and bands will be used with the choir for this spectacular music.

The Women's Musical Club began its fortieth consecutive season this past autumn. Concerts of this organization (Continued on page 271)

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Winnipeg Lake Scene

By MARY MONCRIEFF WINNIPEG, Fob. S.

FRED M. GEE, director of the Celebrity Concert Series, announces the iollowing artistic attractions to continue the 1937-38 musical season: Trudi Schoop Comic Ballet, Feb. 14; Nino Martini, tenor, March 5; Albert Spalding, violinist, and Rose Bampton, so-prano, March 21; Nelson Eddy, bari-tone, April 25.

University of Manitoba Glee Club will give performances of 'The Gondoliers' by Gilbert and Sullivan, in the concert hall of the Auditorium on Feb. 9, 10 and 11. The presentation is under Winona Lightcap, Elsie Gauer

and John Craig.

The Women's Musical Club, president Mrs. W. H. Collum, will hear the following programs during the balance of the season: music for ladies' ensemble including 'The Blessed Damozel' by



Fred M. Gee Directs the Winnipeg Celebrity

Debussy, conducted by Filmer Hubble; Feb. 7, Muriel Kerr, pianist; Feb. 21, The Tudor String Quartet and J. Roberto Wood, barinine, Winnipeg artists; March 7, Engel Lund and Ferdinand Ramer, Folk Songs of Many Lands'; March 21, annual meeting; solo pianist, Snjolang Sigurdson, win-ner of Club Scholarship, University of Manitoba, 1957.

Eva Clare, director of music, Univerof Manitoba, announces the following plans for the coming season: Programs of fine recordings, Saturday afternoon, open to the public; lecture recital, Donald Ferguson, pianist-com-poser of the University of Minnesota;

### WINNIDEG

Celebrity Concert Series Announces Varied Attraction to Come-Women's Musical Club to Perform Debussy Work-University of Manitoba Plans Programs—Choirs and Clubs Active





Eva Clare, University Ethel Kinley, of Manitoba, Director tor of the of Music

Winnipeg Boys' Choir

organization of the University Music Study Club which meets weekly. A group of public spirited citizens called The Friends of Music" are subscribing to a fund which will enable the University to make a distinctive contribution to the musical development of the community in the form of musical appreciation concerts. Coming events which will be announced in the near preciation future include a program of chamber music by local artists; presentation music by local artists; presentation weekly of broadcasts of recorded works from the University of Manitoba Music yllabus, which has been adopted by Manitoba, Saskatchewan and Alberta Departments of Education.

### Boys' Choir Plans Program

The Winnipeg Boys Choir, Ethel Kinley, director, is planning its annual program for Easter week. It will include selections from Purcell's opera 'King Arthur', and songs written specially for the choir by Arthur Benjamin. The choir is sponsored by the Men's Musical Club.

A series of thirteen radio broadcasts over CBC will be given by pupils of the Winnipeg public schools, Ethel Kinley, director. P. G. Padwick conducts a weekly broadcast of a junior orchestra composed of players from the public schools. Plans are on foot to hold a provincial instrumental concert in the

The Winnipeg Branch of the Manitoba Music Teachers' Association, Allan Vickers, president, announces the following meetings: Feb. 14, Valentine party convened by Agnes Kelsey; March 2, two-piano recital by Evelyn Eby and Reginal Bedford, of Saskatoon April, annual convention and election of officers.

Announcement has been made of the performance in March of Elgar's 'King Olaf' by the Philharmonic Choir, led by Herbert Sadler.

The following are to be given at the Wednesday Morning Musicals: 'Pic-



Winnipeg Parliament Building

tures at an Exhibition' for piano, Mussorgsky; a Bach cantata conducted by Ronald Gibson; modern Spanish music; original compositions by Manitoba composers; ensemble program. Mrs. Milton Osborne is president of the club, and Mrs. Reginald Jones, convener of programs.

Under the management of the Men's Musical Club of Winnipeg, president S. Fraser, the twentieth annual Man itoba musical competition festival will commence on March 28. Adjudicators for 1938 are, Sir Hugh Roberton, Glas-

gow, Scotland; Steuart Wilson, London, England; Maurice Jacobson, London.
The Winnipeg Male Voice Choir, conducted by Filmer Hubble, will be heard in a series of broadcasts over CBC. The choir is sponsored by the Men's Musical Club.

### TORONTO

(Continued from page 270)

are held in the afternoon and Hart House Theatre of the University of Toronto is used to provide the type of hall especially suitable for the intimate recitals of the Club. Once a year a concert open to the public is held in one of the larger halls of the city. The membership of the club is limited to 600, the capacity of Hart House Theatre. policy of the Women's Musical Club has been to bring new artists to the city who may be unknown to the general public but whose merits are recognized by the discerning. This season, the Kolisch String Quartet gave the first concert. Others who have appeared concert. are: Simon Barer, Russian pianist; Alexander Kipnis, bass; Gaspar Cas-

sadó, Spanish 'cellist. Povla Frijsh, Danish soprano, will conclude the year's concerts.

Capacity audiences have heard the Auditorium Concert Series at Eaton Auditorium and an overflow audience has been seated on the stage. Five distinguished artists were announced for the season. In February, Robert Casa-desus, pianist, who played here last sea-son, returns; Keith Falkner, English baritone, will be heard in March, and Marian Anderson, contralto, who sang to two capacity houses in this city last year, will close the series on April 7.

The Music Masters Series announced five piano recitals at Eaton Auditorium. The final recital will be that of Evlyn Howard-Jones, English pianist, who has included Toronto on his annual visits to this continent. Mr. Howard-Jones plays on Feb. 10. The Music Masters Series has attracted capacity audiences made up of professional musicians, students of the piano and enthusiastic lovers of

great piano playing.

Eaton Auditorium through its Variety Series arranged a wide diversity of concerts, dance recitals and entertainment features. Eleven events were listed and the following artists were announced: To appear during the balance of the season are Nimura, Japanese dancer with Lisan Kay; Carola Goya, Spanish dancer; Nino Martini, tenor; Angna Enters, dancer; Ted Shawn and his company of men dancers, and Helen Gahagan, soprano, will close the series

with a song recital on April 2.

Massey Hall in addition to the concerts of the Toronto Symphony, offered its own concerts, recitals and dance

ensembles

The Massey Hall Celebrity Series under Wilfred James and Ernest Raw-ley, have attracted large and enthusi-astic audiences. More than 2,000 members are enrolled in this popular series. Gina Cigna, the new dramatic soprano of the Metropolitan Opera, sings her first Canadian recital in February; Lanny Ross, tenor, will give a recital in March. The closing concert of the series will be given by Correct Free 1. will be given by Georges Enesco, violinist, composer and conductor.

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The Steps of the Auditorium in Worcester

By JOHN F. KYES WORCESTER, Feb. 5.

THIS season has witnessed successful performances by the city's choral and orchestral groups, and one new light opera organization has just made its debut. The seventy-ninth Worcester Music Festival entered its period of preparation on Jan. 4, when chorus rehearsals began. Albert Stoessel is conductor for the fourteenth year, and Walter Howe is assistant conduc-

In the week of concerts, Oct. 3 to 8, the events of Monday, Tuesday, and Thursday evenings will each contain choral works, orchestral works and an instrumental soloist, on the new theory that a varied program will be found more enjoyable by more people. Fri-day will bring Artist's Night, Satur-day evening the opera 'Rigoletto', and Wednesday afternoon the children's concert. Choral works to be heard include: 'A Mighty Fortress Is Our God' Bach-Damrosch; 'The Ordering of Moses', Dett; 'The Bells', Rachmani-noff; the Brahms 'Requiem' and Verdi 'Te Deum;' Martti Nisonen's choral arrangement of 'Finlandia', authorized by Sibelius; and Nobel Cain's 'The Music of Life', sung a cappella. Hamilton B. Wood is president.

The Worcester Oratorio Society com-

pleted its season by singing 'The Messiah' on Dec. 19, when Walter Howe made his first appearance as leader of this large mixed chorus, and J. Vernon Butler was feted after retiring with forty seasons to his credit as the society's conductor. Parouhi Adamian replaced Mrs. Butler as pianist; otherwise the lineup of faithful workers re-

vealed few changes

### Philharmonic Plans

The Worcester Philharmonic Society will complete its season on April 6, pre-senting Rosamond Critchley, Lillian Hurowitz, and Ruth Louise Sauter, pianists, in the Bach 'Triple' Concerto, and Agnes MacQueston, soprano, and Eva Lahtinen, contralto, in the Offen-bach Barcarolle; also a symphony and two suites, Walter Howe conducts the orchestra, Dr. Wilger L. Jones is president of the parent organization, and Percy E. Tolman is orchestra manager. Mrs. Marie Webb Betts heads the wo-

men's auxiliary.
The Civic Music Association has limited its membership this year to 3,500, with no guest tickets available. Five Preparation Begun for Seventy-Ninth Music Festival-Choral and Orchestral Works to Be Performed with Noted Soloists - Philharmonic and Civic Music Association Plan Spring **Programs** 

excellent programs scheduled, have already brought the Salzberg Opera Guild, and Yehudi Menuhin, Richard Crooks and Emanuel Feuermann. Kirsten Flagstad comes on March 8, the Boston Symphony on April 12 (a revised date). Prominent officers of the association include W. Karl Lations, president; Mrs. Flora E. McDermid, secretary; and the talent committee, J. Edward Bouvier, chairman; Frederick W. Bailey, N. Myra Glazier, Walter Farmer, Fanny Hair, and Leroy F. Boston Symphony on April 12 (a

Muzzy.

The Worcester County Light Opera Club is a new organization sponsoring amateur talent and intending to run in time the gamut of Gilbert and Sullivan and other light operas. Leslie Moore is president and Earle Clement secretary.

The Worcester Art Museum has scheduled on Feb. 6, the Pro Arte Woodwind Ensemble of Boston, and on Feb. 27 the Amherst College Glee Club. Vincent Morgan gives frequent lectures on musical topics.
The Worcester Chamber Music So-

ciety meets every five weeks at the homes of members. Walter Farmer is president. This season wind instru-



Albert Stoessel, Con ductor of the Music Festival

Walter Howe, Left,

Hamilton B. Wood, President of the Music Festival

ments have been added for the first

The Fine Arts Course at Clark University, arranged by Loring H. Dodd, interpolates occasional dance and music programs amongst its lectures and has brought this year the Jooss Ballet, Ethel

Bartlett and Rae Robertson.

The Worcester Sinfonietta, Albert W. Wassell, conductor, consists of about twenty-five enthusiastic volunteers who rehearse regularly, study new works, and appear in various parts of Massa-(Continued on page 316)

### SPRINGFIELD

Visiting Orchestras Scheduled to Appear — New England Federation of Men's Glee Clubs Contest to Be Held in City

> By WILLARD M. CLARK SPRINGFIELD, MASS., Feb. 5.

SPRINGFIELD is in the midst of its busiest musical season in a decade. This is due in large measure to two causes, first the activity of the Springfield Junior League which backs the Community Concert Course and the enterprise of Charles L. Wagner of New York and Edward H. Marsh of this city who have introduced a second concert course.

The Community Concert Course has 3,900 subscribers. Having already introduced Ruth Slenczynski, Richard Crooks and Raya Garbousova, during the next two months it will bring the Boston Symphony and Kirsten Flag-stad. The Wagner Concert Course has brought Jussi Bjoerling, in his American concert debut, the Wagnerian Singers, Walter Gieseking, and Gertrude Pitzinger, Lieder singer and Ruda Firkusny, pianist.

Ill health having forced the retire-ment of Arthur H. Turner, founder and conductor for twenty-five years of the MacDowell Male Choir, J. Loring Burwell, of Waterbury, has been engaged as conductor. The MacDowell Choir will be host to the annual contest and concert of the New England Federa-

tion of Men's Glee Clubs in April. Plans are now under way for an amalgama-tion of the Orpheus Club of Springield, a male chorus, with the MacDowell Male Choir. Another important concert in April will be the annual oratorio performance by the musical units of Classical High School under the direction of Hazel Clark. The work chosen is the Verdi Requiem.

### Symphony Concerts Offered

The Y. M. C. A., having presented the National Symphony here in Decem-ber, will present the Cleveland Orchestra in February in the auditorium. The Tuesday Morning Music Club, a women's group, under its new president Mrs. Florence M. Center, has had a large increase in membership and its monthly meetings with programs by the mem-bers have been well attended. The club introduces three guest artists each year and has already presented the Pasquier Trio.

Raymond C. Hicks has been appointed chairman of the music department of American International College and among other activities presented Handel's 'Messiah' in conjunction with the soloists and choir of Trinity Methodist Church. Dorothy Birchard Mulroney, city organist, gives monthly organ re citals in the auditorium with guest solo-ists from among local musicians.

Springfield's WPA activities have followed the usual routine of other cities. The most important phase of the work being the formation of a fifty piece symphony orchestra conducted by Milton Aronson. The orchestra is doing not-able work in the schools and at the various colleges in the Connecticut val-

### NEW BEDFORD

Civic Music Association Offers Attractive Program -Musicales Planned

NEW BEDFORD, MASS., Feb. 5.-The great number of new subscribers to the Civic Music Association made possible the exciting opening program, the Na-tional Symphony under the baton of Hans Kindler. It was a stirring con-cert which aroused much after com-ment "for and against" the enthusiastic applause which punctuated the different movements of the symphony.

New Bedford is the first of the local Civic groups to emphasize the fact that the dance-forms were the ancestors of our highest musical form, the symphony. Goya, famous Spanish dancer, was chosen to bring the three-concert series to its close. Arthur Carron, Metropolitan tenor, was heard in the second con-

cert on Jan. 24.

Mrs. Agnes Kavanaugh, chairman of the music committee of the New Bed-ford Woman's Club, has planned three Morning-Musicales. The first was given by Miriam Burroughs, Boston Jan. 19. Rudolphe Masse, violinist. Bedford accordionist, will be heard on March 16 and Rose Hamlin. Boston soprano, assisted by Martha Broughton, pianist, are included. The Treble Clef Club, Mrs. Ethel Ashley president, hopes to present a full-fledged orchestra at its annual spring concert.

Great interest centers in the appearance of Jesus Maria Sanroma, pianist, on March 15 in Fairhaven High School Auditorium under the auspices of the Fairhaven-Mattapoisett Teachers' Asso-ALBERT J. STOESSEL SR.



Paul Lemay, Conductor of the Duluth Symphony

Howard Barlow, Who Will Appear as Guest Conductor

### DULUTH

Improved Symphony Schedules Performance of Beethoven's Ninth, Four Concerts on Tour, Radio Engagements and Appearances of Soloists and Guest Conductor — The Matinee Musicale Sponsors Recitals

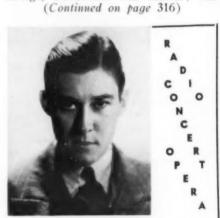
By NATHAN COHEN DULUTH, Feb. 5.

DULUTHIANS have had a great deal to rejoice about this season in the way their symphony has been progressing and with the fifth season of concerts rounding into its final stretch, plans are being outlined for the 1938-1939 year.

Large audiences, an enthusiastic response in the drive for maintenance funds, and a greater interest in northern Minnesota and Wisconsin cities in the work of the orchestra have given symphony association directors an optimistic future to vision.

Three concerts remain on the year's schedule with Howard Barlow as guest conductor and Elsa Anneke as piano soloist at the March concert; Marian Anderson, contralto, soloist in April, and the orchestra and symphony chorus uniting for the Beethoven Ninth in May

A professional poise has come to the orchestra this season. The symphonic repertoire which was new to virtually all of the musicians when the orchestra was formed has been acquired. Mr. Lemay has gained strength in his strings, woodwinds and brasses; and



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## WISCONSIN

### MADISON

By RICHARD JAMES DANE
MADISON, WIS., Feb. 5.

M ADISON is looking forward this year to its most enjoyable music season. Unlike many cities of larger size, the height of the musical year in Madison is in the spring and early summer.

Two prominent artists are yet to appear here as part of the eighteenth annual concert series sponsored by the men students of the University of Wisconsin. Albert Hirsh, pianist, will give a recital March 8, and Marian Anderson, contralto, will sing here May 3. Fritz Kreisler, Ezio Pinza, and the Kolisch Quartet have already been heard on this series.

The annual spring concert given by the Madison Civic Music Association will be one of the foremost events. This organization gives four concerts a year, the spring concert being the final one. Dr. Sigfried Prager, the state's leading director, and recently appointed conductor of the Wisconsin Symphony, will conduct this concert sometime in May.

A series of intimate chamber music recitals by the Szpinalski Trio, the city's most prominent chamber music group, is planned for this spring. This trio, composed of Georges Szpinalski, violin; Carl Jebe, 'cello, and Samuel Rogers, piano, is a purely amateur organization which has done much to stimulate the appreciation of chamber music in Madison. Another event to be held here in May will be the All State Federation Music Festival, sponsored by the Wisconsin Federation of Music Clubs, Mrs. Edwin Thompson, president. It is an elimination tournament, in which amateur musical groups from all over the state will compete.

After being discontinued for a year, the University of Wisconsin school of music's high school music festival will be resumed this year. The date has not yet been definitely set, but it will take place either in the latter part of May or early in June. Some 2,500 young musicians will come here to compete in band, choral, orchestral, individual instrumental, and individual vocal competitions. For one week, Madison will be the scene of this lovely and colorful event, the climax of which will be a parade around the Capitol Square by all the assembled bands in full uniform.

From a strictly musical point of view, although somewhat less colorful than some of the other events, the most important happening in Madison will be the annual 'Music Clinic' sponsored by the University of Wisconsin. For four weeks, during the summer session, an intensive musical curriculum is given to promising high school musicians who come from forty-eight states. Outstanding music teachers are invited to act as guest instructors for this period. An

Symphony Under Prager to Give Two Concerts— Chamber Music Recitals Planned by Trio — All State Federation Musical Festival Arouses Interest

orchestra of picked students gives a final concert of classical music in the Stock Pavillion at the close of the course.

#### Wisconsin Symphony Concerts

The Wisconsin Symphony, composed of sixty-five professional musicians, and directed by Dr. Sigfried Prager, will give two concerts in Madison. Dr. Prager intends to adopt the system used by the state orchestras of Germany, of taking the organization on a tour of the state.

Madison's three leading choral societies have full programs planned for this season. The Grieg Male Chorus, leading exponent of Scandinavian songs, will give three recitals; Madison's eighty-nine-year-old Maennerchor, the second oldest male choir west of Chicago, plans a series of monthly concerts; and the Mozart Club will give its thirtieth annual recital this spring.

In addition to all these events, the University of Wisconsin school of music is constantly active in the music life of Madison. The University Concert band, one of the finest college bands in the country, will give its annual Palm Sunday concert on the campus of the university. Prof. Raymond Dvorak leads the band. The University Symphony, under Prof. Orien Dalley, and the men's glee club, led by Prof. Earl Swinney, acting director of the school of music, give intermittent concerts throughout the season.

### RACINE

Symphony Concerts Head List of Events—Six Public Schools to Present May Music Festivals — Choruses, Clubs and College Singers Plan Programs for Spring

By DOROTHY M. LAWTON RACINE, WIS., Feb. 5.

HEADING the list of scheduled musical events in the city are the season's two concluding concerts by the Racine Symphony. With Frederick Schulte as the conductor and Fidelis Rawson as the business manager, this orchestra will give concerts on Feb. 18 and April 8.

At the symphony's concert on Feb. 18, the guest-artist will be Alec Templeton, the English pianist, composer, and master of improvisation, who will play





Wisconsin's State Capitol, Viewed from the Campus of the University of Wisconsin

Dr. Sigfried Prager, Director of the Madison Civic Music As-

with the orchestra and will also present original compositions and improvisations in solo numbers. For the concluding concert on April 8, the orchestra will have the assistance of the Symphonic Male Chorus of Milwaukee, a group of some sixty singers.

Six public high schools will present May music festivals under the music instructors in the individual schools. These music festivals are being planned as near Music Week as possible and will include chorus and instrumental works. A city-wide festival by grade school children in the late spring will also introduce voice work carried on in the public schools. At St. Catherine's high school, instrumental and vocal departments will be presented in an annual spring concert in May.

#### Salvation Army Band

Under the sponsorship of the Salvation Army band, a band clinic has been planned for February. Major McClelland of the Salvation Army is arranging for the appearance in Racine of a noted (Continued on page 316)



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# PHILADELDHIA

(Continued from page 231)

han, Brittain and Foote. Anis Fuleihan, pianist, is listed as soloist.

Philadelphia has heard a representative number of recitals so far this season, the larger number appearing under auspices of the Philadelphia Forum, William K. Huff, executive director, and the All Star Concert Series, Emma Feldman management. The Forum with an established reputation not only for presenting fine artists and ensembles but also many 'first Philadelphia appear-ances' lists for the ensuing months in the Academy of Music: March 4, Rob-ert Casadesus, pianist; April 1, Marion Anderson, contralto. Other Forum musical and choreographic bills offer: the University of Pennsylvania Choral Society, Harl McDonald conducting, Feb. 25; the Cleveland Orchestra, Arthur Rodzinski conducting, on March 24; Trudi Schoop and her Comic Ballet

The All Star Concert Series successfully managed since its inception some years ago by Miss Feldman, offers Nelson Eddy on March 17 in the Academy of Music, the event the final one in this season's series. For the series next season Miss Feldman announces the en-For the series next gagement of Kirsten Flagstad, Hepzibah and Yehudi Menuhin, Rachmaninoff, and the Salzburg Opera Guild.

#### Artisans Sponsor Recitals

A new recital series in the Academy of Music sponsored by the Artisans' Extension Committee holds much promise, the roster of personalities and events providing Lily Pons on Feb. 24; the Monte Carlo Ballet Russe and the Philadelphia Orchestra, Ormandy conducting, March 2; Elisabeth Rethberg and Ezio Pinza in joint recital, March 16; Gladys Swarthout, March 25; Nino

Martini, March 31, and Albert Spalding April 25.

One event, a recital by Sol Kaplan, young pianist, and the Cherokee Trio on March 10 in Fleisher Auditorium, remains out of a series of Youth Recitals and the Auditorium of the A citals under the auspices of the Y. M. and Y. W. Hebrew Association.
"Three Concerts of Modern Chamber

Music" were recently inaugurated here under the sponsorship of several prom-inent Philadelphia and New York musicians and patrons of music in association with the Philadelphia Conservatory of Music and the Philadelphia Art Alliance. Remaining concerts are set for Feb. 24 and March 31 in the Ethical Culture Society auditorium. On the former date works of Hindemith, Ravel, Berezowsky, Walton, and Nordoff are programmed, and the latter bill sched-ules compositions of Stravinsky, Shos-takovitch, Ravel, Nordoff, and Hinde-

Much interesting and worthwhile re-cital and chamber music activity is represented by programs given by faculty members and students in the city's



The Curtis Institute of Music

music schools and conservatories. The Curtis Institute of Music, Mrs. Mary Louise Curtis Bok, president, and Josef Hofmann, director, has so far presented several faculty recitals in Casimir Hall, with others scheduled for the remaining weeks of the school year Student recitals, including ensemble programs, are also on the calendar. The series of weekly broadcasts over a CBS national hookup, which has been a fea-ture of the general musical activity of the Curtis Institute for several years, is continuing this season. Another phase of the Institute's musical extension work is represented by a concert course in which gifted students appear in schools, colleges, before women's

clubs and other organizations.

The Zeckwer-Hahn Philadelphia
Musical Academy, Frederick Hahn, president, and Raymond Brown executive director, announces a series of faculty recitals, students concerts, and lectures in the school's concert hall. The Academy will also sponsor a concert by the Philadelphia Trio—Alexander Zen-ker, violin; William Schmidt, 'cello, and Guy Marriner, piano, in the Ethical Culture Society Auditorium on March The Zeckwer-Hahn String Quartet Raymond Brown and Julius Kunstler, violins; Morris Sutow, viola, and Herman Grosser, 'cello, is booked for March 3 concert and will take part in association with the Composers Forum-Laboratory of the local Federal Music Project, in projected programs

of Philadelphia composers works.

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, director, announces several students con-certs. Faculty members of the conservatory are taking an active part as per-formers in the "Three Concerts of Mod-ern Chamber Music" referred to previously, the Philadelphia Conservatory being one of the sponsoring organiza-

tions of that series.

The department of music, School of Fine Arts, University of Pennsylvania, continuing a series of faculty recitals, offers programs by Paul Krummeich, pianist, on Feb. 16 and March 16; Robert Elmore, organist, Feb. 23, Morrison C. Boyd, pianist and organist, March 2, and John M. Brumbaugh, lecture and acoustical demonstration, March 9.



The Philadelphia Art Museum

These events are booked for Irvine Auditorium.

The Temple University Department of Music Education Chorus, Marjorie Jones, director is preparing Handel's 'Acis and Galatea' for performance in the Spring. Concerts by students and special events are also scheduled by the Settlement Music School, the Clerke Settlement Music School, the Clarke Conservatory of Music, the Coombs College of Music, the Hyperion School of Music, and other local institutions devoted to musical education.

Carrying out a Sunday afternoon series of lecture-recitals in the Franklin Institute, Guy Marriner, pianist and director of music, has appearances booked for Feb. 13 and 27, March 13 and 27, and April 10 and 24. Mr. Marriner also inaugurated a series of consecutive Monday evening lecture-Wagner's operas Rienzi' to 'Parshifal'. Frances McCollin, local composer is following her practice of many years by weekly pairs of lec-tures on the Philadelphia Orchestra prorgams. Agnes Clune Quinlan, pianis active in this type of lecture-recital, as well as those on other subjects connected with music. She is also busy as director of the Matinee Musical Club piano ensemble.

The Philadelphia Music Teachers Association, Dr. Edward Ellsworth Hipsher, president, continues its activity in the interest of its members and their pursuits. Dr. Hipsher reports satisfactory conditions as to membership and functions of the association, which meets monthly. William O'Toole is meets monthly. William O'Toole is listed to discuss 'The Creative Spirit in Piano Teaching' at a meeting on Feb.

The Music Teachers Forum, Mrs. C. R. Jefferson, president, announces a busy and fruitful season. Isadore Freed, pianist and composer, is to offer a lec-ture-recital on Feb. 16, and Martha A. Kalms will discuss 'Musical Therapy" on March 16.

Now in its forty-first season the Choral Society of Philadelphia, fulfilling its calendar will provide Rossini's 'Stabat Mater' and Debussy's 'L'Enfant Prodigue' on Feb. 28 in Drexel Institute Auditorium. A performance of Bach's B Minor Mass in association with the Philadelphia Bach Choir is booked for May 19 in Saint James's P. E. Church. Dr. Henry Gordon Thunder, veteran conductor of the society is to lead both performances. The Fortnightly Club of which Dr. Thunder is also conductor, forecasts a Spring concert in the Academy of Music.

A Philadelphia Symphonic Choir performance of Berlioz's 'Damnation of Faust' with probable accompaniment by the Philadelphia Civic Symphony is to take place in the Spring. Henri Elkan conductor of the group, organized this season. Another recently formed group, The Folk Singers of Philadel-phia, Isadore Freed, director, is expected to be heard also, in view of the

success of a January concert.

The University of Pennsylvania Choral Society, Dr. Harl McDonald, conductor, which has won a place of distinction by its stimulating and unusual programs and excellent performances is credited with another busy season. Planned are some notable concerts in the Academy of Music, Irvine Auditorium, and elsewhere. Dr. Mc-Donald is also conductor of the Men-

delssohn Club which will present Mo-zart's 'Requiem Mass' with orchestral accompaniment at its Spring concert. Other Philadelphia choral groups with concerts listed for the latter months of the 1937-38 calendar include the Germantown-Tioga Choral Society, James B. Hartzell, conductor; the Choral Art Society, Harry C. Banks, conductor; the Orpheus Club, Albert Bimboni, conductor; the Philco Men's Glee Club, Joseph Smith, conductor, and the Junger Männerchor, Leopold Syre, conductor. Programs by the Philadel-phia Polyphonic Choir, the Madrigal Singers, and other local groups may be anticipated.

Lovers of choral music may find the forthcoming programs of some of the city's churches of interest. Walter Baker, music director of the First Baptist Church, announces performances of Franck's 'Mass in A'; Dvorak's 'Stabat Mater' and other works. Dr. Alexander McCurdy, music director of the Second Presbyterian Church, with several important performances accomplished, announces performances of Brahms's 'Requiem' and Dvorak's 'Stabat Mater'. Saint Mark's Church, H. William Hawke, organist and choirmaster, also plans special choral programs.

The Matinee Musical Club, Mrs. Harry Arista Mackey, president, offers an attractive roster for the second part of the current season, programs to take place in the Bellevue-Stratford Ball-room. Gregor Piatigorsky 'cellist, will heard on Feb. 15, with the string ensemble and other artists. March brings the club piano ensemble, and March 15 the 'Ballet Nouveau'. Werle and John Ranck, duo-pianists, the club's vocal ensemble and the string ensemble share a program on March 29 The club juniors hold forth on April 12, and the club chorus on April 19.

The Philadelphia Music Club, Mrs.

George Warren Elliott, president, also holding its meetings and concerts in the Bellevue-Stratford, plans list for Febru-

ary, March, and April.

The Duo Music Club, Mrs. Lewis
James Howell, president, continues its monthly meetings and musical programs, the latter featuring soloists from Philadelphia area, in the Hotel

The Philadelphia Art Alliance which has presented several lectures and recitals by musician-members and guest artists announces that a number of other programs will be given during the remainder of the season.

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Cornell University Departments Sponsor Musical Activities in All Branches— Orchestra, Band, Chamber Music Ensembles and Concert Courses List Programs

#### By J. MURRAY BARBOUR ITHACA, Feb. 5.

FOR several seasons it has been a pleasure to chronicle the rapid growth of certain new or revivified features of the musical life of Ithaca. By now these are all firmly established. The free Sunday afternoon series-sponsored jointly for the past two years by the Cornell music department, Paul J. Weaver, di-rector, and the board of managers of Willard Straight Hall, Foster M. Coffin, chairman-has become an Ithaca tradition. The activities of the Composers Club and of the Cornell String Sinfonietta are no longer spot news. excellencies of the Ithaca College choir, band, and orchestra are taken for granted by the majority of our citizens.

All of this does not mean that Itha-cans are indifferent to the riches about On the contrary, there exists here a wide-spread craving for the best in music. Not only have these concerts by local artists been patronized more heavily than ever, but the two subscription series at Cornell University have received adequate support.

### Bailey Series Lists Orchestra

No finer array of recitalists has appeared in the Bailey Hall series in re-cent years than Albert Spalding, Kir-sten Flagstad, and Robert Casadesus. This series will conclude with a concert by the Cleveland Orchestra under Artur Rodzinski on March 26.

The chamber music series at Willard Straight Hall is unusually varied and attractive this season. It began with Ernst Wolff's Lieder program last November and continues with the Stadivarius Quartet on Feb. 22 and Lydid Haffward Polysouth pionist on March Hoffmann-Behrendt, pianist, on March

The series of Sunday afternoon concerts continues through April. In the list the names of members of the Cornell music department are prominent: Andrew C. Haigh, pianist; Luther M. Noss, pianist and organist; Ronald Ingalls, violinist. Add to them Milton Steinhardt, violist, and Richard Leighton, 'cellist (both playing in a piano quartet); also Mrs. C. E. O'Rourke, soprano, and Thomas Tracy, baritoneand one has a fairly complete roster of musicians associated with Cornell. In this series the Composers Club will again present original works. George L. Coleman conducts the University Women's String Ensemble, and Ronald Ingalls, the String Sinfonietta. Prof. Weaver conducts the Sage Chapel Choir

### ITHACA



Paul J. Weaver, Director of the Cornell University Music Department

in an Easter vesper service.

Two concerts by the Cornell University Orchestra are scheduled under Mr. Coleman. The first, during Farm and Home Week, has Claire Alcee, soprano, as guest artist. The second, annual Gerald Hinckley Foundation concert on April 19, will include the 'Eroica' Symphony and Liszt's Second 'Hungarian' Rhapsody.

The Cornell Musical Clubs (the Men's Glee Club, Eric Dudley, con-ductor, and the Instrumental Club, George L. Coleman, conductor), after a very successful Christmas tour, will give a concert on Feb. 11, assisted by a group from the Women's Glee Club, of which Mrs. Dudley is leader. The annual joint concert of the three clubs occurs on April 28, with Bruce Boyce, baritone, as guest soloist. (Mr. Boyce, a Cornell graduate, has recently been acclaimed in London.) At the senior week concert in June the musical clubs will again be assisted by soloists from the Women's Glee Club.

At Ithaca College, the concert band under Walter Beeler plays four more concerts, including a Patrick Conway Memorial Concert on March 17; while the Symphony under Craig McHenry plays two. There will be faculty recitals by Leon Sampaix, pianist, on Feb. 21, and Elizabeth V. Mann, 'cellist, on March 21, as well as five more student

Just before Christmas, Dr. Victor L. F. Rebmann, head of the music depart-ment, conducted the Ithaca College Chorus and Orchestra in a performance of cantatas by Mendelssohn and Cole-ridge-Taylor. During the week of April 18 the vocal and instrumental forces of the college will be united under the baton of Bert Rogers Lyon in De Koven's 'Robin Hood'. These annual productions of light opera mark the climax of the local season.

Laura Bryant, supervisor of music in the public schools, and Bernice Finch, instrumental director, are planning activities in their respective fields. Among these will be the annual May concert by high school choral groups and a demonstration by instrumental students from the elementary grades. Two joint instrumental concerts are listed: the junior orchestra and band, conducted by Eugenia Adamus Matz and Clayton Weber; and the senior orchestra and conducted by S. Carolyn Marsh and Dayton Latham.



André Polah, Conductor of the Syracuse Symphony

### By HARRIS PINE SYRACUSE, Feb. 5.

WITH regular Symphony concerts, two concert series, opera presentations, concerts by various choral groups and ensembles, Syracuse has had in the past year a variety of the best that is in music.

The Syracuse Civic Music Association, with Mrs. Seymour B. Everts as president, has brought to this city, the New York Grand Opera Company in two operas, 'Madame Butterfly,' and 'Aïda.' In its regular yearly series, on Feb. 15 Benno Rabinoff, violinist and Bruna Castagna will present a joint re-cital; on March 14 Elisabeth Rethberg and Enzo Pinza will present their joint recital, and conclude the civic's series for the season.

Morning Musicales will offer on Feb. 21 Grace Moore, and Lawrence Tibbett will again delight Syracusans on March 7. As an extra concert on the program of the Morning Musicals, Nelson Eddy will give a concert on April 10.

#### Choruses Active

Choral groups have been active this past year. The Syracuse Liederkranz Chorus, under Max Grah is presenting weekly broadcasts with soloists from

### SYRACUSE

Civic Music Association, Symphony, Morning Musicals and Choral Groups Add to Events of Interest on the Spring Musical Calendar

Syracuse. This chorus was also presented with the Syracuse Symphony, Federal Music Project. The Women's Glee Club of Syracuse, conducted by Dorothy Hubbard has high plans for the coming season as does the Men's Glee Club and Chapel Choir under Earl D. Stout. Dr. Jacob Kwalwasser, of the Syracuse University public school of music department has organized a choral group which is very promising. It is called "The University Supervisor's Chorus." Another active choral group is the American Legion chorus under John T. Clough.

With February again begins the usual student and graduate recitals in the Hall of the John Crouse College of Fine Arts at Syracuse University.

This year, the Syracuse Symphony under the capable leadership of Andre Polah, conductor, composer, violinist and pedagogue, is making strides in Syracuse's musical life. Mr. Polah is head of the violin and ensemble department at Syracuse University. yracuse Symphony, which is a Federal Music Project, has given many concerts, presenting new works, soloists and lecture-educational recitals.

#### Lois Bannerman, Harpist, Appears in Concerts

Lois Bannerman, harpist, will play in Hartford, Conn., in a return engagement on Jan. 28. Two days later she will give a recital with Virginia and Mary Drane, duo-violinists, in Garden City, L. I. This trio will play for the Civic Association of Fall River, Mass., on Feb. 14. Miss Bannerman is to give recitals at Haverhill and at the Bradford Junior College on Feb. 16. Her January engagements included appearances in Linden, N. J., and Great Neck,

### DO YOU KNOW?

What American Concert Artist (descended from early Colonial settlers)-has never taken a foreign name, yet has been widely acclaimed in the United States, Europe, Asia, South and Central America-has always featured American music by American composers—has performed leading roles with the Metropolitan Opera (2 years), Chicago Opera (5 years), Colon Opera (1 year), Ravinia Opera (5 years), Cincinnati Opera (2 years)—has been soloist with the Cleveland, Detroit, Chicago, Kansas City Orchestras-has twice toured Japan and China giving over 50 concerts—has twice toured South America appearing in over 100 performances—has performed in Europe from London to Stockholm, from Paris to Moscow -has possibly had a more varied concert experience than any other American artist-believes more firmly than ever in the acceptance of American artists by American audiences?

FOR THE ANSWER ADDRESS Box 279J, 27 West 44th Street, New York City

### ANN ARBOR

Fifty-ninth Annual Choral Union Concert Series Draws Crowds-Plans For May Festival Take Shape-Summer School To Bring **Guest Teachers** 

#### By HELEN MILLER CUTLER ANN ARBOR, Feb. 5.

THERE is no recession in the musi-cal life of this city, where capacity crowds gather in Hill Auditorium to hear the fifty-ninth annual Choral Union Concert Series. Nor is the ever growing interest mysterious when Charles A. Sink, president, offers such attractions as Rachmaninoff, Richard Crooks, Fritz Kreisler and the Boston

Symphony.
As an inspiration to youthful piano aspirants in Michigan, he engaged Ruth Slenczynski, and as an elixir for the vocal talents of the University Choral Union, there is the concert by the Finnish Chorus of Helsinki University plus the Ann Arbor debut of Gina Cigna. The Roth String Quartet will appeal to lovers of chamber music on Feb. 17 and Georges Enesco returns for a violin recital on March 1.

#### Festival to Present 'Carmen'

The annual May Festival will take place this year on May 11, 12, 13 and 14, presenting four evening programs and two matinees. The Philadelphia forces, under Eugene Ormandy, will for the third successive year be the official festival orchestra. The Choral Union of 350 mixed voices, heard re-Union of 350 mixed voices, heard recently in a fine performance of Haydn's 'Creation', will give Bizet's 'Carmen', previously sung here in 1904 and 1918, and Rachmaninoff's 'The Bells', heard in 1925. Earl V. Moore, musical director of the Choral Union, is again at the helm, and many noted Metropolitan Chera singure will be selected. Opera singers will be soloists. tiations are also pending for instru-mental soloists for the Festival. The Young People's Festival Chorus

of 500 voices, under the leadership of Juva Higbee, supervisor of Ann Arbor public school music, will sing a cantata entitled "John Bunyan". Dorothy James, the composer, was represented last year when the children sang with great success her cantata 'Jumblies'.



ident of the Choral Union Concert Series sical Director of Choral Union

Maddy's radio Joseph classes continue to draw nation-wide acclaim. Professor David Mattern is taking the University Glee Club on tour to Rochester, New York, Syracuse, Saginaw and other cities. The Little Symphony, under the baton of Thor Johnson, is also making many out-of-town appearances. The University town appearances. The University Band, W. D. Revelli conductor, is scheduled for a series of concerts in Hill Auditorium. The Twilight Organ Series, which opened with a recital by the eminent French organist, Marcel Dupré, continues with Palmer Chris-

Dupre, continues with Palnier Christian and E. William Doty.

Wilmot F. Pratt will be heard regularly again, beginning about March first, on the Charles Baird Carillon, which was installed last year in the \$250,000 Marion LeRoy Burton Measured Tower the first unit of a monumorial Tower, the first uni. of a monu-mental school of music building to be erected in the near future. Students of the school of music, together with those of play production, are considering the presentation of another Gilbert and Sullivan Operetta in the Lydia Men-delssohn Theatre this spring.

The 1938 Summer School will have

many distinguished out-of-town guest teachers including Marshall Bidwell, Pittsburgh; Noble Cain, Chicago; Hol-lis Dann, New York; Karl Gehrkens, Oberlin; Dr. Healey Willan, Toronto; Mary Fishburne, Columbia, S. C.; Charles Gilbert, Philadelphia, and Clif-Oberlin; Dr. Healey Willan, Toronto; Mary Fishburne, Columbia, S. C.; Charles Gilbert, Philadelphia, and Clifford Lillya, Chicago. The regular staff this year includ.s Mr. Sink and Mr. Moore; Wassily Besekirsky, violin; Palmer Christian, organ; Arthur Hackett, voice; Mr. Maddy, public school music; Mr. Mattern, glee club and education, and Hanns Pick, 'cello.

A fund has been started by several

A fund has been started by several prominent Ann Arbor enthusiasts for developing ensemble music in this city, with the assistance of the School of

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# MICHIGAN













Herman Felber, Jr., Conductor of the Kal-

Mrs. E. F. Geiger, President of the Mat-

Marius Fossenkemper, Olds' Tower, Lansing Conductor of Lansing's Symphony

### KALAMAZOO There are eighty-five players in the Kalamazoo orchestra, five of whom come from the Chicago Symphony on

Symphony Enjoys Its Most Successful Season-Women's Committee and Junior Auxiliary Lend Support - New Concerts Planned

KALAMAZOO, MICH., Feb. 5.

THE Kalamazoo Symphony is enjoying the most successful season since its organization in 1921. Herman Felber Ir., of Chicago is serving his fourth year as its conductor.

A reorganization of its governing body, with a new incorporation involving a change in the group's official name, and new by-laws, was put into effect last fall, the purpose of which was to give the orchestra the full benefit of the greatly broadened community interest and support it has been attracting in recent years.

A. J. Todd was elected chairman of the board, and Mrs. Harry M. Snow, founder of the orchestra, continues as business manager and also holds the office of executive secretary.

While the ticket sales have always gained steadily each year, the increase in 1937 over that of 1936 of fifteen per cent, was most remarkable, due, in part it is thought, to the free summer park concerts, where many new friends were made for the orchestra.

Lilian Knowles was soloist at the op-ening concert in October; the November concert was all orchestral. In December, Percy Grainger was soloist. Esther Dean Rasmussen, assistant concertmaster, was the soloist at the January concert.

Alexander Schuster, solo 'cellist, while taking his sabbatical leave of abence, is occupying the first chair in the Pittsburgh Symphony, but will return in time for his annual appearance as soloist, in April.

The Kalamazoo Symphony being a pioneer in cities of similar size, has for years received requests for assistance and advice from cities in all parts of the United States. Having an abundance of enthusiasm, Mrs. Snow has visited some to talk before interested groups. In some cases, players from the Kalamazoo orchestra help out at their concerts.

The two supporting groups, the Women's Committee and Junior Auxiliary hold regular monthly meetings, and lend a great deal of financial and moral

In February, the Symphony Society presenting the Salzburg Opera uild. Last winter, they presented Ballet Russe de Monte Carlo, and Ruth Slenczynski.

the day of each concert. LANSING

Musical Influence Is Felt Through Wide Area-Matinee Musicale Active-Symphony Clubs and Choruses Busy

> By ETHELYN SEXTON LANSING, MICH., Feb. 5.

ANSING, capital city of Michigan, and East Lansing, the site of Michigan State college, join yearly in an elab-orate music program. The best music, presented by local musicians and world known artists receives hearty support in a community which has a number of music studios and conservatories and a strong music teachers' association.

Lansing extends its musical influence through a wide area bringing large numbers from adjoining towns for musical occasions.

Particularly expansive in its activities is Matinee Musicale, women's musical organization. Inaugurated in 1893 by the late Kate Marvin Kedzie, it sponsors a community concert artist series, bi-monthly programs, the Lansing and East Lansing Kate Marvin Kedzie East Lansing Kate Marvin Kedzie Music Study Clubs, and Junior Matinee Musicale clubs in both localities. The Matinee Musicale chorus for women is directed by Fred Patton, voice director at Michigan State college. Mrs. E. F. Geiger is president of the entire organization which has directors of its

(Continued on page 280)

### FLINT

Allied Arts Festival Marks Innovation in Spring Calendar - Symphony Has More Concerts - Community Association and Clubs Fill Schedule

By ELAINE HUBER FLINT, MICH., Feb. 5.

M USIC lovers of Flint, home of two leading products in the automotive field, will find other wheels turning to add to their enjoyment in the ensuing five months. A forecast for the balance of the season here reveals a seemingly limitless list of programs, nearly all of which are in the process of preparation. Dates for many of them have not yet been set.

Cultural, artistic and musical aspects (Continued on page 280)

### to Aid Worship by Church Music sung were 'Der Erte Kuss', 'Jubal', 'Astray', 'To Evening', 'The Tryst', 'Tennis at Trianon', 'The Silent Town', 'Black Roses' and 'Sommarnatten'. Conference to Be Held in Boston

### Dr. H. A. Smith Launches Plan for Three-Day Conference -Diocesan Festival of Choirs to Be Feature of Event

Boston, Feb. 5.—One of the most significant movements for the improvement of worship through music in the church service has been launched in Boston. The motivating idea originated with Dr. H. Augustine Smith, head of the music department of the Boston University School of Theology, and seems destined to make history in the line of constructive activity pertaining to present day worship in churches of all denominations.

Dr. Smith's plan provides for a threeday conference of ministers, choir leaders or directors, church music-committee members, interested choir members and friends. Therε will be addresses by friends. There will be addresses by ministers and musicians who are eminent in their respective fields, together with an organ recital by Dr. Francis Snow, organist at Trinity Church, Boston, a festival of choirs in a choral congregational ritual and worship service and a Diocesan festival of choirs (boys and men). Among further attractive features offered delegates and friends will be an exhibit of vestments, octavo anthem books, cantatas, church choruses together with listings of approved anthems and descriptions of them.

#### Plans Being Formulated

A general committee of representative ministers, choir masters and musicians is rapidly formulating plans for this unique undertaking which will occur on Feb. 18, 19 and 20. The meetings of the conference will be centered in historic Copley Square. Trinity Church, the Church of the Covenant and Boston University will house the various meetings during the conference, which will be known as a "Conference on Church

Music in Worship."

The success of the conference appears to be assured, since enthusiasm for the project is increasing with each an-nouncement sent out from headquarters to ministers and choir masters, not only in metropolitan Boston but to those within a radius of fifty miles. The executive secretary is the Rev. Frank Jennings of the Massachusetts Council of Churches, 6 Beacon Street, Boston, Mass., and from Dr. Jennings may be secured additional information concerning this conference which is certain to prove as interesting to those who occupy a church pew on Sunday morning as it will be to those who are actively enaged in furthering the morning wor-

The personnel of the executive com-

mittee is varied and presents a distinguished list of names as follows:

Dr. H. Augustine Smith, Boston
University, chairman; Elmer Leslie,
Boston University School of Theology; Dr. Palfrey Perkins, of King's Chapel, Boston; Rev. Jacob C. Kolb, of Matta-pan; Dr. Randolph S. Merrill, of the pan; Dr. Randolph S. Merrill, of the Central Congregational Church, New-tonville; Dean Vaughan Dabney, And-over Newton Theological Seminary; Rev. Geo. A. Clarke of Malden; Dr. Samuel A. Eliot of Cambridge; Dr. Francis W. Snow, organist of Trinity Church, Boston; George Sawyer Dun-ham Lassell Lunior College Auburnham, Lassell Junior College, Auburn-dale; Grace May Stutsman, composer and music critic, Boston; Rev. Walter Williams, Christ Church, Cambridge;



Dr. H. Augustine Smith, Who Has Planned a Church Music Conference for Boston

Arkwell, minister of music, George Baptist Church, Melrose; Earl Weidner, accompanist, organist and choirmaster, Malden.

Although a complete roster of daily events during the conference is not available at this writing, a tentative outline of activity is furnished by the executive committee as follows:

#### Tentative Outline of Events

Friday, Feb. 18, 1938
(Church of the Covenant)
2.00 P.M.—Address and discussion: How may ministers co-operate to make all music (organ, anthem, hymns and responses) acts of worship
How security

(organ, anthem, hymns and responses) acts of worship

How secure adequate leadership for the choir in the small church or a group of churches in the community. The Choir School . . . pros and cons.

With the present revival of interest in boy choirs, is this the time to revive Diocesan Choir Festivals?

4:00 P.M.—Organ recital by Dr. Francis Snow, organist and choir master of Trinity Church.

6:00 P.M.—Buffet supper at a reasonable price to all delegates, friends and choir singers.

7:00 P.M.—Choirs will rehearse under their respective directors, the music of their respective churches for the following Sunday morning service. Visitors welcome.

8:00 P.M.—Massed choir rehearsal at Trinity Church.

8:00 P.M.—Massed choir rehearsal at Trinity Church.

Saturday Morning, Feb. 19
(Church of the Covenant)

10:00 A.M.—Address and discussion: Is Congregational singing defunct? If so, how revive it and at the same time employ increasingly better texts and music?

Address: How far shall the church music-committee enter into the organization and administration of church music?

2:00 P.M.—Address on a timely topic. A subject under consideration is that of proper repertoire for the immature choir, the average choir and the superior choir.

Sunday Morning, Feb. 20

Worship in Various Churches
Sunday Afternoon at Trinity Church

3:30 P.M.—Festival Choirs... 500 to 1,000 voices in a choral congregational ritual and worship service under the direction of Dr. H. Augustine Smith.

Sunday Evening

ine Smith.
Sunday Evening
7:00 P.M.—Organ recital at Trinity Church.
7:30 P.M.—Diocesan Festival of Choirs (boys and

men).

How may the Massachusetts Council of Churches (and this applies equally to other and similar councils) promote these church music conferences and festival choir services to the best advantage?

### G. M. S.

#### Theodate Johnson Gives All-Sibelius Recital in Boston

Boston, Feb. 5.—Under the auspices of the American Sibelius Society, Theodate Johnson, soprano, gave the first all-Sibelius song recital ever to be heard Boston, in Steinert Hall recently. She was well received by both press and public and was praised for her vocal equipment, musicianship and sen-sitive interpretations, as well as her poise and charm. Among the works

#### SINFONIETTA TO TOUR

#### Fiedler to Conduct Ensemble During Fall Engagements-Siberian Group Actively Engaged

Boston, Feb. 5.—Arthur Fiedler and his Boston Sinfonietta will make its sixth tour of the colleges and univer-sities in Pennsylvania, New York, Virginia and North Carolina in the early Fall. Demeter Zachareff, under whose management these tours are arranged, reports that after five annual tours the Boston Sinfonietta has become so popular that it is an annual feature at many of the larger educational institutions.

The Siberian Singers, Nicholas Vasilieff, conductor, have enjoyed their greatest success since their arrival in America four years ago. They have made a deep impression everywhere with their authoritative interpretations of Russian liturgical music and folk

Gertrude Ehrhart, soprano, and Harriette Price, contralto, have created an unusual interest in their program of duets. They have appeared at many of the large music clubs and are this month presenting their program at the Harvard Club of Boston and the Planta-tions Club of Providence.

The Zimmer Harp Trio with Nellie Zimmer as soloist is making its final tour of the current season through the Southeastern states and are being received with enthusiasm.

### DETROIT WELCOMES SAN CARLO COMPANY

### Troupe Gives Eleven Operas of Standard Repertoire in Ten-Day Stand

Detroit, Feb. 5.—The San Carlo Opera opened a ten-day run of eleven favorite operas at the Wilson Theatre on Jan. 17. The casts included new singers of fine calibre as well as many the older favorites. A reinforced ballet and the well organized and effective orchestra under Carlo Peroni contributed much. Fortuno Gallo is the guiding force behind the troupe. Puc-cini's 'Butterfly', Hizi Koyke taking the part of Cho-Cho-San, opened the series. The performance was adequate, with Onofrei as Pinkerton and Vallee as Sharpless, though the scenery was pre-

The second performance on Jan. 18 was 'Carmen' and brought a new singer, Maru Castagna, sister of Bruna. The ballet was excellent and Aroldo Lindi's singing of the Flower Song was out-standing. Verdi's 'Rigoletto' was the standing. Verdi's 'Rigoletto' was the third performance on Jan. 19 and was a complete sell-out. There was a new singing the famous 'Caro Nome', who fell somewhat short of standard, due to nervousness, but the 'Donna e Mobile' by Onofrei, and the Quartet, were dear to the heart of the audience and they whistled their approval. Mostyn Thomas, the Welsh baritone, was in splendid voice, and gave an outstanding performance as Rigoletto. A packed house greeted the fourth performance by the San Carlo, 'Aïda'. Bianca Saroya as Aïda, Ballarini, Kravett, Lindi and Cervi, were in the cast. On Jan. 25, 'Faust' was presented to

another crowded house, and Harold

Kravitt as Mephistopheless carried off the honors. Leola Turner as Mar-guerite, Onofrei as Faust, Charlotte guerite, Onofrei as Faust, Charlotte Bruno as Siebel gave good performances, and the ballet again brightened the show. The matinee on Jan. 22 was the popular 'Traviata'. The new Violetta, who was the Gilda in Rigoletto, was Rosalinda Morini; Charlotte Bruno, Mario Vallee and Cervi were in the cast which drew ample applause. 'Cavalleria Rusticana' and 'Pagliacci' was Sunday's offering and 'Il Travatore'

was Sunday's offering and 'Il Trovatore' Saturday night's bill of fare. The San Carloans on Jan. 24 plunged into German opera and did a surprisingly good job of it. Bianca Saroyi's Elsa needs no introduction; she is an artist of the first calibre; Charlotte Bruno's Ortrud was outstanding and Onofrei was in good voice as Lohengrin. The final bill was 'La Bohème'.

RUTH C. BROTMAN







tor of the ler, Conductor of the College Or- Cincinnati Conservatory Orchestra

(Continued from page 242)

to the director of Federal music, expects

to be in Cincinnati for the concert.

The Oratorio Society of the University of Cincinnati, Sherwood Kains, di-

> and to take at least two semester hours of class work in orchestral instruments as well as a course on Practical Instru-

CINCINNATI

rector, will probably perform Beethoven's Ninth Symphony at its final con-

As for the other amateur musical or-

ganizations such as the orchestras of

the Cincinnati Conservatory of Music, under Alexander von Kreisler, and the

College of Music, under Walter Heer-

mann, no announcements have been forthcoming with regard to programs of

future concerts. The Conservatory or-

chestra broadcasts several times a month on Saturday mornings over a nation-wide hook-up. The Jewish Centre

Community Symphony, whose conductor is Nicholas Gabor, gives concerts per-

other forms of everyday activities who

have chosen music as an avocation. They are therefore amateurs in the

iodically throughout the season. members are individuals engaged

cert in the Spring.

wide hook-up.

truest sense of the word.

### NEW PLAN AT OBERLIN CHANGES REQUIREMENTS

Students May Major in Applied Music And Minor in School Courses Within Four Years

OBERLIN, O., Feb. 5.—A new plan passed by the Oberlin Conservatory Faculty, will make it possible for a stuthe Conservatory to major in applied music and minor in school music and still graduate within four years, according to Director Frank. H. Shaw. Previously one or more summer sessions or even an extra year were needed to enable the student to complete his major and minor studies and the eighteen hours of academic work included in the Bachelor of Music course.

Requirements are courses on "The Terminology of Music," "Chorus and Orchestra Conducting," "Sight-Singing, Ear-Training and Melody Writing," "Methods and Materials for the First Six Grades," or "Instrumental Materials" "Music in the High School" "Music in the High School," and "The Philosophy and Psychology of School Music Teaching." In addition to these, three hours of practice teaching are required.

Students taking the General Course will be required to have at least four hours of credit in Singing and twelve hours in Piano, and to be able to play accompaniments and to read at sight with sufficient readiness to pass the Musicianship Test. Those taking the Instrumental Course are expected to have

solo playing ability on some orchestral instrument before beginning the course

### RECITALS AND OPERAS GIVEN IN CLEVELAND

Onegin Heard-Students Present Works By Pergolesi and Hindemith-Sibelius Songs Interest

CLEVELAND, Feb. 5.—One of the great song interpreters, Sigrid Onegin, was heard as the third attraction in the new Music Hall Artists Series on Jan. 21 in a program of arias, Lieder, and folk songs. Her accompanist was Otto

Students of Western Reserve University, conducted by Karl Grossman, gave two operas at Severance Hall on Jan. 19. 'Il Maestro di Musica' by Pergolesi and 'Hin und Zurück' by Hindemith were offered to an enthusiastic audience. Boris Goldovsky, head of the opera department of the Cleveland Institute of Music, was heard in a piano recital on Jan. 19. Carleton Sprague Smith spoke on 'Forgotten Beauties of the Music Our Forebears Sang and Played' at the Cleveland Museum of Art on Jan. 21. The University Singers of Western Reserve University under Melville Smith, and Arthur Loesser at the

piano, assisted Mr. Smith.

A song program devoted entirely to the songs of Sibelius was heard at Severance Hall on Jan. 23 by the Cleveland soprano, Theodate Johnson. Miss Johnson offered one group in German,



The Cincinnati String Quartet

one in Swedish, and one in English. program will be repeated in York in the near future.

The final number in the Cleveland Concert Course, so successfully managed by Mrs. Emil Brudno under the auspices of the Cleveland Museum of Art, was a recital by the conductor-pianist, José Iturbi, who offered the Bach 'Chromatic Fantasy and Fugue', Handel 'Harmonious Blacksmith' the Beethoven 'Waldstein Sonata', and a group of Spanish numbers by Granados and Falla. He was gracious in the extreme to the audience's repeated demands for encores.

#### Metropolitan Gives 'Trovatore' in Newark

NEWARK, N. J., Feb. 5.-The annual visit of the Metropolitan Opera under the auspices of L. Bamberger and Co., brought a capacity audience to the Mosque on Jan. 18. The vehicle was 'Il Trovatore' and the principals Elisabeth Pothborg Prupe Castagna Gio beth Rethberg, Bruna Castagna, Giovanni Martinelli, Carlo Tagliabue, and Virgilio Lazzari. The outstanding performance of the evening, vocally and dramatically, was Miss Castagna's, and the audience was not slow to accord her recognition. Gennara Papi conducted a somewhat reduced orchestra and kept the performance moving smoothly. Proceeds of the opera were donated to the Home for Crippled Children. P. G.

The recent performance at Covent Garden of Gluck's 'Alceste' was the first to be given in England since 1855.

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### CLEVELAND

(Continued from page 240)

local WPA music project. The number of persons it has reached has been unbelievable, and there is not an important civic or private centre which has not had at least one performance by one of the many groups. Of principal interest is the grand opera division headed by Rudolph Schueller, having in its repertoire over a dozen grand operas at the present time. A light opera group under Handel Wadsworth presents firstrate material weekly. The symphony is again under Rudolph Schuller, and a splendid concert band is led by Henry Pfizenmayer. Various chamber music groups and nationality groups round out a most active list.

The Cleveland Institute of Music continues its series of faculty recitals with Nevada van der Veer, head of the department of voice, offering a recital on Feb. 9. The Stradivarius String Quar-tet will be heard in concert on Feb. 16. Alice Chalifoux plays her annual harp recital, Feb. 23. The director of the Institute, Beryl Rubinstein, gives an-other solo recital March 9. The pianist, Muriel Kerr, is brought to Cleveland in concert March 16. Victor de Gomez, head of the 'cello department and solo 'cello of the Cleveland Orchestra is heard April 13, while Josef Fuchs, head of the violin department and concert-master of the Cleveland Orchestra, is presented May 4.

#### 'Hansel and Gretel' to Be Given

On Feb. 27 the opera department under Boris Goldovsky presents 'Hänsel and Gretel' at Severance Hall with the Institute orchestra. Later in the spring they will perform 'Don Pasquale'.

The Cleveland Institute of Music announces a course in Opera Stage Design under Richard Rychtarik, artist and stage authority, with the collabora-tion of Boris Goldovsky. The opportunity to study opera staging under competent authorities is so meagre that this course should meet with widespread acceptance.

More and more the Cleveland Museum of Art is assuming an important position in the musical affairs of the community, and under the capable guidance of the Curator of Music, Arthur Quimby, the offerings have maintained a remarkably high standard. Mr. Quimby maintains a series of Sunday afternoon recitals which are free to the public, when he performs organ recitals in the Garden Court.

On Feb. 2, a program of Bach Cantatas was given by the Ensemble Class Chorus and soloists under Emanuel Rosenberg. Feb. 18 lists a program of chamber music by students of Western Reserve University, and on Feb. 27 the Fortnightly Musical Club gives a concert. An organ recital by Charlotte Lockwood of Plainfield, N. J. is heard on March 2.

The Walden String Quartet whose NBC series has earned such unstinted praise offers quartets of Beethoven, Quincy Porter, and Bartok on March 11. The a cappella choir of Hiram College sings on March 20. On April 15 Nadia Boulanger is to be heard in a lecture recital. James Aliferis conducts the University Choir of Western Reserve University in a program of modern choral music April 20, and on May 18 the season closes with an organ recital by Arthur Quimby.

# Ten Operas for Salzburg Festival

(Continued from page 148)
new Festspielhaus (Festival Hall). The
program has not yet been announced.
Beethoven's 'Missa solemnis' with the
chorus of the Vienna State Opera had been contemplated, and possibly will still be the final choice. In addition, however, this same work is also on the program of a Festival concert on Aug. 15.

Ten operas will be presented this ren operas will be presented this year. From last year's repertoire, under Toscanini, 'Falstaff', 'Fidelio' (with Lotte Lehmann). 'Meistersinger', and 'Die Zauberflöte' ('Magic Flute'). New under Toscanini, 'Tannhäuser', under the stage-management of Herbert Graf, with Lotte Lehmann as Elisabeth, Hilde Konetzni as Venus, Sved as Wolfram, and Kipnis as the Landgrave. In the 'Meistersinger' Joel Berglund will sing the Sachs, Maria Reining Eva. Under the Sachs, Maria Reining Eva. Under Bruno Walter will be presented, as last year, 'Don Giovanni' with Elisabeth Rethberg as Donna Anna, 'The Mar-riage of Figaro' with Maria Caniglia as the Countess, 'Orpheus and Eurydice' with Kerstin Thorborg and Jarmila Novotna; and new under Bruno Walter, 'Costi for Ante' like 'Don Giovanni' 'Cosi fan tutte', like 'Don Giovanni' and 'Figaro' in the original Italian, under the stage-management of Wallerstein, and with a cast headed by Jarmila Novotna and Mita Vasari, Ezio Pinza and Mariano Stabile. And lastly Knappertsbusch will conduct the 'Rosenkavalier' with Lotte Lehmann as the Mar schallin, Jarmila Novotna as Octavian and Esther Rèthy as Sophie.

#### Festival Hall Remodelled

As far as the remodeling of the Festspielhaus (Festival Hall) is concerned, all the plans which have been reported here are being carried out. The direction in which the auditorium faces has tion in which the auditorium faces has been changed—the rows of seats are being shifted 180 degrees. The new stage is placed in the new addition, whereas the space occupied by the former stage will be used for cloakrooms and a buffet. The stage will have almost the dimensions of the Vienna State Opera, so that the Salzburg scenery can henceforth be used in burg scenery can henceforth be used in



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Vienna and vice versa.

It has been planned that the alterations of the Festival Hall shall be finished by June 15. By the middle of December the roofs were "matched", that is, the new addition was complete up to the roof. The work is not inter-rupted by the winter weather. It got under way immediately after the last note of the Festival of 1937 had died While the singers were removing their make-up, the workmen were on hand to begin with their work.

The open-air performances of 'Every man' and 'Faust' will be repeated this year, the casts to remain the same, with Reinhardt once again as stage-manager. In addition there will be six Cathedral-Concerts under Messner, one of which (on July 31) will be a concert with Lotte Lehmann. No new work appears in the repertoire of the Cathedral concerts this year. The three concerts of sacred music in St. Peter's will bring the traditional Mass in C minor of Mozart and the Coronation Mass under the baton of Paumgartner (the latter work will also be performed at the Cathedral concerts); in addition, as last year, the Cathedral choir of Strasburg under Alphonse Hoch will give a concert in St. Peter's. The Lotte Lehmann and Bruno Walter concert on Aug. 9, the annual performance of Bach's 'Kunst der Fuge' by the Scholz brothers and a concert by the Mozart orchestra will again be included.

#### Dates Announced

Dates announced for the Toscanini opera performances are July 29 and Aug. 4, 16 and 26 for 'Tannhäuser'; July 23 and Aug. 13 for 'Die Zauber-flöte'; Aug. 6 and 23 for 'Falstaff'; Aug. 31 for 'Fidelio'; and Aug. 10, 19 and 29 for 'Die Meistersinger'. Bruno Walter's opera schedule calls for 'Cosi fan tutte' on Aug. 18; 'Don Giovanni' on July 25 and Aug. 3 and 15; 'Figaros Hochzeit' on Aug. 1, 11 and 25; and 'Orpheus and Eurydice' on July 30, Aug. 8 and 20. The dates for 'Rosen-

Aug. 6 and 20. The dates for Rosen-kavalier' under Knappertsbusch are July 26, Aug. 2, 12 and 22.

Mr. Toscanini is announced to conduct Beethoven's 'Missa Solemnis' on Aug. 15 and a Debussy program on Aug. 28. Mr. Walter is to present a Mozart concert on July 31 and a Beethoven-Schubert program on Aug. 7. Other orchestral concerts planned include Beethoven's Ninth Symphony under Mr. Knappertsbusch on Aug. 24 Beethoven-Brahms program on July 27; a concert of contemporary music under Artur Rodzinski on Aug. 21; and a Mozart concert under Bernhard Paumgartner on Aug. 6.

### Concerts and Opera Revivals in Berlin

(Continued from page 196)

Goetz work in the spirit of the traditional Spieloper and was assisted by a sprightly and temperamental pair of lov-ers in the persons of Bertha Stetzler and Hans Reinmar. They both managed to do some very tasteful singing when the rapid-fire comedy slowed down enough to give them a chance to show their vocal graces.

#### American Baritone Creates Sensation

The most exciting events in the con-cert world were the two appearances of the young American baritone, Mack Harrell, whose extraordinary accomplishments have turned Central Europe into a sea of excitement and caused him to be unanimously hailed as the first egitimate successor of Johannes Messchaert. No foreign artists and very few German Lieder singers in recent years have received such glowing praise for beauty of voice, certainty of execution, unerring taste and that perfect fu-sion of text and song that is the primary secret of perfect Lieder singing. Harrell's success was remarkable and one would have to search far and wide in German concert annals to find such glowing tributes in the press, not only to Harrell the artist, but to his vocal teacher, Mme. Schoen-René.

Günther Ramin has completely reorganized the famous Philharmonic Chorus and after a period of prodigious rehearsal presented it to the Berlin pub-lic in a miscellaneous program of shorter choral works that was a fine tribute discipline and to his discipline and musicianship. Verdi's 'Stabat Mater' had a Latin gor-geousness of tone and temperament that indicated tremendous suggestive power on the part of the conductor. The Chorus has had a checkered career since the departure of Otto Klemperer, but it seems to have found its proper mentor

#### Concerts by Berlin Boy Choir

The Boy Choir of the Berlin Cathedral gave two concerts under its director Dr. Sittard that demonstrated its abilities from two opposite angles. concert in the Philharmonie was devoted to the German Lied in its various secular manifestations and one in the Cathedral showed these highly trained voungsters in a program of Christmas music from Palestrina to the moderns The latter part of the program presented four very lovely settings of ancient carols, written last year by Ernest Pep-ping, Wilhelm Weismann, Hans Langs and Martin Grabert. Langs's setting of 'Als ich bei meinen Schafen war' and Grabert's 'Das Reis' had the simple lyric charm that is the real essence of carol and formed the perfect link between the medieval motets and popular carols of which the program was composed.

#### Kurt Singer Directs Stage

In December, the Jewish Cultural Association presented 'Eugen Onegin' under the musical direction of Rudolf Schwarz and the stage direction of Kurt Singer, one-time intendant of the Charlottenburg Opera. Among the many familiar names appearing in the cast were Gustav Pechner, and Wilhelm Guttmann, formerly one of Berlin's most popular and treasured artists. The association has also sponsored several important concerts in various German cities, given by such well-known artists as Alexander Kipnis, Hermann Schey, Sabine Kalter and Wilhelm Guttmann. In Mannheim the association gave an admirable performance of Handel's 'Judas Maccabaeus' and in Stuttgart one of Telemann's 'Tagezeiten'. The works of Jewish composers are now banned by the German Culture Cham-ber which restricts the field of artistic endeavor to a marked degree. The Jewish artists, however, are rapidly adapting themselves to the enforced re-adjustment of their repertoires and are presenting programs of great interest and variety

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### DETROIT

(Continued from page 241)

27. Soloists will be, on Feb. 27, Kirsten Flagstad, soprano; on March 6, 13, 20 and 27, soloist to be announced, José Iturbi, pianist, Lily Pons, coloratura and Nino Martini, tenor, re spectively. From April 3, José Iturbi will conduct three concerts and the soloists will be, on April 3, Nelson Eddy, April 10 and 17, soloists to be an-April 10 and 17, soloists to be announced. On April 24 Fritz Reiner will take up the baton again with John Charles Thomas baritone, as soloist, on May 1 the soloist is to be announced and from May 5 to the end of the sea-son, June 5, John Barbirolli will con-duct, with soloists to be announced later.

#### League Plans Three Concerts

At the Detroit Institute of Arts many concerts of musical ability are scheduled for the balance of the season. The Detroit Musicians League, a WPA orchestra of which Carl Beutel has charge have three additional concerts scheduled for Feb. 8, March 8 and April 12.

The Workmen's Circle Singing Society composed of over sixty mixed voices conducted by Dan Frohman will give its annual concert at the Art Institute on April 24. On the program will also be a mandolin orchestra composed of seventy-five players drawn from Detroit, Cleveland and Akron, O.

On March 15 the 'In-and-about Music Educators', a club comprised of music teachers and local choruses of schools will also give a concert at the Art Institute.

Musica's chairman, Edward Bredshall announced the Roth String Quartet on Feb. 28 at the Art Institute and an extra concert on April 29 with a two piano recital by Mischa Kottler and Edward Bredshall participating. Association Symphony at the Art Institute will have Messrs. Kottler and Bredshall in two-piano works by Mo-

zart and Poulenc on Feb. 9.

The Women's City Club announces the last of the series of modern piano recitals to be given at the club rooms by Edward Bredshall the fourth Tuesday of February and March respectively include works of Stravinsky and Hindemith

The Music Study Club of Detroit announces the remaining of the series of piano-lecture recitals to be given at the YWCA by Edward Bredshall on the third Tuesday of February with works by Schönberg and songs of Stravinsky to be sung by Ruth Brotman, soprano soloist, and on the third Tuesday in

March, works by Hindemith.

The Detroit Music Guild which had such an unpretentious beginning last season, has fostered the growth of chamber music in Detroit. It is flourishing to the amazement of many die-hards who considered this form of music an impossibility in materialistic Detroit. remaining concerts which scheduled to take place at the Art In-



Valter Poole, President of the Detroit Music Guild



Mrs. Theodore Otis Leonard, Jr., President of the Tuesday Musicale

stitute during February and March consist of a Philharmonic String Quartet in February, date to be announced, and in March, compositions of Beethoven and Bach will be played by the wood-wind section. In April, Valter Poole, president of the Music Guild stated there will be a series of lectures by outstanding composers sponsored by the Music Guild of which Prof. Farwell of Michigan will initiate the series. Further composers will be announced later.

The Tuesday Musicale, in its fiftysecond season in Detroit, gave their major concerts earlier in the season and the balance of the programs will take place at the Art Institute on the regu-Tuesday mornings of the month. Mrs. Theodore Otis Leonard, Jr. is the new president.

### LANSING

(Continued on page 276)

various divisions. Mrs. Bruce Stone is in charge of club programs; Mrs. Verne LeRoy of the artist series. An outstanding phase of the program division is the annual appearance of a guest artist-speaker on a club program. Maurice Dumesnil was the 1938 guest.

The three remaining artists for the concert series are: Robert Casadesus, pianist, Feb. 28, and Nelson Eddy, baritone, April 5. All events are arranged for through the Community Concert service of the Columbia Broadcasting Company, New York.

The Lansing Symphony orchestra is in its fifth year with Marius Fossenkemper, first clarinetist of the Detroit Symphony as conductor. This is spon-sored by the Lansing Symphony Association with Mrs. Clark Brody as chair-Dates of the remaining concerts man. are Feb. 22; March 15, and April 19. The Orpheus Club, men's choral group, organized eleven years ago will give its annual concert during the first week of May under the baton of Fred Killeen. The Apollo Club, latest choral group to be organized, led by W. R. McIntire, includes young men of the city. A late spring concert is planned.

Lewis Richards is in charge of the music department of Michigan State College. The Michigan State Symphony Orchestra is led by Hans Lange, associate conductor of the Chicago Symphony. He replaces Michael Press dur-ing the latter's year of absence and will

### ICHIGAN

give two concerts before the close of

the year. Under leadership of Mr. Richards the Collegium Musicum, a series of grams presenting music of the eighth to the eighteenth centuries, is on State's music schedule, given by faculty and students. Following a concert featuring harpsichord and flute music of the court of Frederick the Great, the remaining programs will feature a Bach cantata, 'Aus Tiefer Not', Feb. 20; liturgical drama, in a Gregorian service, March 6, and 'Le Jeu de Robin et Marion' by Adam de la Halle, March 20. Band concerts feature spring music programs under the leadership of Leonard Falcone, who will dedicate the new band

shell at State in May.

The artist series of the college will close with Gregor Piatogorsky 'cellist on Feb. 24; and Marion Anderson, con-

tralto, April 19. Public school music organizations contribute to the city music with the Boys' choir of West Junior High Boys' choir of West Junior High School led by Josephine Muilenburg; The Madrigal Club of Eastern High School led by W. R. McIntyre; A Cappella Choir of Central high school, led by Russel Switzer. These as well as various band and orchestra organizations in all the schools will give May concerts.

### FLINT

(Continued on page 276)

of the city's activities will receive graphic portrayal in the first annual Allied Arts Festival, tentatively announced for April 29, 30 and May 1. This comprehensive festival, the first of its kind here, will take place in the huge I.M.A. auditorium as a grand finale to the season, with all co-operating organizations in the three fields represented.

Looming highest in importance among the earlier programs is the seventh annual season of civic opera covering a two-week period, with performances on Feb. 28, March 1, 7 and 8. This constitutes the most extensive season yet attempted. 'Aida', 'Il Trovatore', 'I Pagliacci' and 'Cavalleria Rusticana' the operas, which will be sung in English. Local singers chosen from the ranks of the Choral Union, will take the principal roles, and members of the city's many choral groups will comprise William Wellthe required choruses. Norton, director of the Community Music association, will conduct the performances and the Flint Symphony, of 100 players, will provide the accompaniment.

The symphony itself has two more public concerts on its schedule. will be a performance on April 3 under the auspices of the American Legion, with Dorothy Miller Duckwitz, pianist, and Dr. George D. Sutton, bass-baritone as soloists. The final concert is planned for May 8, when the Part Song Club will make a guest appearance. The Chamber of Commerce is sponsoring this concert.

Two artists have yet to appear on the Community Concert association series: Carola Gitana, Spanish dancer, who with Stephen Hero, violinist, and Uadim Hrenoff, pianist, is scheduled for March 2; and Josephine Antoine, Met-ropolitan Opera soprano, April 20.

St. Cecilia Society will continue its bi-monthly programs, in which members appear as soloists. An evening program March 11 will feature an instrumental trio consisting of John Mosajgo, vio-linist, Walter H. Bloch, 'cellist, and Mrs. Bloch, pianist. The final recital in the guest artist series, March 18, will offer Alexander Schuster, 'cellist, of Michigan State College School Music. Mrs. Lucile C. Jolly, state chairman of education for the Michigan Federation of Music clubs, will continue her lecture course through April. Flint also has the distinction of being the home of the president of the Michigan Federation, Mrs. I. B. Gilbert.

Of the numerous choruses, choirs and singing clubs that dot the musical calthe following have scheduled outside and private programs in addition to those listed. The 450 members of the

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General Motors chorus will broadcast a

concert in April and also will be heard

in an Easter concert in the I.M.A. audi-

torium. The climax of its season will

come June 12, with a massive outdoor community sing in Flint's municipal

The I.M.A. Glee Club's joint concert with the St. Cecilia Women's Chorus vill occur in April, and following this the club will participate in the annual state sing of the Michigan Male chorus association, which it was instrumental in organizing. This will be in Kalama-zoo on May 7, and on May 14, the club will go to Milwaukee, Wis., to take part in a similar event there, being the only Michigan club invited to assist.

Groves Male chorus will give its second annual Easter Sunday program in Central High auditorium on April 17, and will also go to Kalamazoo state sing. The Singers Club will have its second invitational concert in May, and the German Glee Club, Soldiers Chorus and Elks Glee Club each will present Spring concerts. St. Cecilia Women's Chorus will sing its annual Good Friday program at the First Presbyterian church, and will appear at the State Federation convention in Bay City, April 26. Following its joint conwith the I.M.A. group in April. the chorus will sing at the May 6 luncheon of St. Cecilia society to close its activities for the season. Two concerts will complete the Part Song Club's ob-One will be Feb. 23, with Cecil Leeson, famous New York City saxophonist, as the soloist, and the other, its appearance with the symphony on

High school music groups take an important part in the picture. Topping the list of its other appearances, Northern's A Cappella choir will present its annual spring concert in April. The second choir and the school orchestra will give a combined concert in May, and the band will also offer a program that month. Central's A Cappella choir will be heard April 7, and on April 27 the hand, orchestra and choir will combine for a public appearance. ond band and second orchestra will join with the opera chorus in a program May 11, and a late spring concert is planned by the choir for an audience of mem-bers' parents. Feb. 19 is the date set for a banquet of alumnae band members and former directors.

These two major educational institutions will unite forces when the band, choir and orchestra of each school presents a massed concert on March 23

Berlin is soon to have its first hearing of Rimsky-Korsakoff's opera, Invisible City of Kitesh'.

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### PHTTSBURG

Music Year to Reach Climax with Festival Performance of 'The Messiah' Employ-ing Orchestra of 100 and Chorus of 200—University Symphony Lists Three Concerts

> By LOUIS STROUP and Myles Pember PITTSBURG, KANS., Feb. 5.

L YING close to the point where Kansas, Missouri and Oklahoma converge is Pittsburg, claimant to honors as capital of music for a considerable portion of those three states and not infrequently drawings excellent talent also from Arkansas. Growth of interest in music closely parallels that of the Kansas State Teachers College of Pittsburg. Guiding hand in that growth is Dr. Walter McCray, director of the col-lege department of music since 1914, who came to Pittsburg only a few years

after the founding of the institution.

The music year in Pittsburg and the tri-state area reaches its climax each spring as the college sponsors a festival which closes with presentation of Handel's 'Messiah' by a chorus of 200 voices, accompanied by an orchestra of 100, with leading soloists. From April 26 to May 1, the 1938 festival will be presented. High school students numbering 2500 to the part in printally overing 3,500 took part in virtually every kind of solo and group music contest last spring, representing more than sixty senior and junior high schools in five classes. Without exception through the years, the number of contestants has increased each year. Contests will be held April 26 to 29 inclusive. This season's stival will be the twenty-third. The interscholastic contest is in its nineteenth year.

### Three Soloists Forecast

Nationally known artists who will sing in the two feature presentations include Dr. Rollin Pease, bass, of the University of Arizona; Arthur Kraft, tenor, of the Eastman School of Music, Rochester, New York; and Lavon Graham Holden, contralto, Pittsburg, each of whom has appeared in (Continued on page 293)

# KANSAS



Dr. Walter A. Mc-Cray, Director of Mu-sic at Kansas Teachers State College



Donald M. Swarth-out, Dean of the out, Dean of the School of Fine Arts,



LINDSBORG

By ERNEST F. PIHL KLAD

THE annual Messiah Festival of

Bethany College, generally known as the Lindsborg Messiah Festival, will be held April 10 to 17. Preparations

are under way to continue the policy established many years ago, to make it a fruitful week of music for the public of central Kansas. The festival attracts

a great many visitors, not only from

the immediate neighborhood, but also

from distant points.

The Festival is built around excerpts from Handel's 'Messiah', which has become a tradition of the community, dating back to 1882. With a continuous history of fitty six years at the Pathons

history of fifty-six years, the Bethany College Festival is without doubt the

oldest annual musical event in the

The Bethany Oratorio Society, with membership of 500, is under Dr. Hag-

was its organist. The membership drawn from the student body of

bard Brase, who has served in this capacity since 1915. From 1901 to 1914

Bethany College and from the surround-

ing community. Many of the singers

have been members for a quarter of a century or more. The chorus was or-

ganized in 1881 by Dr. Carl Swensson,

and Mrs. Carl Swensson was conductor.

Mrs. Swensson still remains an active

Bethany Symphony Active

the Bethany Symphony of sixty under Arthur E. Uhe. The society has had its own orchestra since 1883. Since the

organization of the Bethany School of

Orchestra Playing, in 1929, it has come into prominence as a concert organiza-

tion. Arvid Wallin, also a member of the staff of Bethany College Fine Arts, is accompanist at the organ.

The Oratorio Society will give its

The choral singing is supported by

Southwest.

LINDSBORG, KANS., Feb. S.

Hagbard Brase Conductor of the Bethany Oratorio Society



Symphony, Oratorio Society to Aid at Annual 'Messiah' Festival



A View of the Business District of Wichita Left, Thurlow Lieurance, Dean of the School of Fine Arts in Wichita

### WICHITA

Emphasis Placed Upon Student Activity with the Musical Association and Musical Club Sponsoring Many Events by Visiting

By JESSIE LOU TUCKER WICHITA, KAN., Feb. 5.

THE spring season brings a comprehensive musical program to Wichita with emphasis placed on student activity rather than upon guest artists, the majority of whom appear earlier in the season. Student contests will bring more than 2,500 Kansas high school musicians to Wichita, and there will be numerous local events.

Among guest artists yet to appear are: Loritz Melchior, April 27, under the auspices of the Wichita Civic Music Association; the Manhattan String String Quartet, March 19, sponsored by the Saturday Afternoon Musical Club which also presents Cecil Leeson, saxophonist eb. 5; Harold Bauer, pianist, (Continued on page 294)

# EMPORIA

Season to Reach Peak in Spring When Festival Will Enlist 5,000—Operettas to Be Given During Summer Park — The College Choir Lists Plans

> By MAE SUE TAYLOR EMPORIA, KAN., Feb. 5.

THE musical season in Emporia annually reaches its heighth in the spring when the town's two colleges hold their music festivals, but the season starts early this year. On Feb. 11, a recital by Chicago's concert violinist and composer, Richard Czerwonky, under the sponsorship of the College of Emporia band, will be given. On Feb. 24 the Kansas City Philharmonic makes its second annual trip to Emporia for two concerts.

The recital by Dalies Frantz on March 3 coincides with the Kansas (Continued on page 294)

### LAWRENCE

University Symphony, Band, Lawrence Choral Union, Westminster A Cappella Choir, Offer Programs of Note—Music Week Festival Listed for May

By BLANCHE LEDERMAN LAWRENCE, KAN., Feb. 5.

GREATLY increased musical activity is reported by Donald M. Swarthout, dean of the School of Fine Arts, Kansas University, with about ninety major and local events scheduled for the year. To Mr. Swarthout is due much praise for his enterprise so consistently linked with discrimination, in developing this outstanding musical centre. The University Concert Course, always chosen with rare judgment, of-fers for this Jubilee Year: Rudolph Serkin, Jascha Heifetz, Marian Anderson, Emanuel Feuermann, Vronsky and Babin, two concerts by the Kansas City Philharmonic, Karl Krueger, conductor, the Monte Carlo Ballet Russe, and the

Faculty recitals include programs by Joseph Wilkins, tenor; Waldemar Geltch, violinist; Meribah Moore, soprano, with Allie Merle Conger, pianist; Jan Chiapusso, pianist; Irene Pea-body, mezzo-soprano, with Raymond Stuhl, 'cellist; Karl Kuersteiner, violinist, with Mervyn Anderson, harpist; Ruth Orcutt, pianist; and Howard Taylor, pianist, with Marie Wilkins, sofor, planist, with Marie Wilkins, so-prano. A series of organ vespers dur-ing the year are presented by Laurel Everett Anderson, Frank Cunkle, re-placing Charles Sanford Skilton, on leave abroad for the year, and G. Criss

Simpson.
The All-Musical Vespers, four in (Continued on page 294)

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# 165th and 166th performances of Handel's 'Messiah' on Palm Sunday afternoon, April 10, and on Easter Sunday night, April 17. On Good Friday night, (Continued on page 293)

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## FXA

Symphony Plans Six More Concerts Under Baton of Jacques Singer, New Conductor-Ciric Music Association Events and San Carlo Opera Visit Listed

Southwest Music Festival Association Plans Opera Performance-Federal Symphony Engaged in Series of Ten Concerts — Civic Opera Visions Summer Season



H. L. Summerville

### DALLAJ

By MABEL CRANFILL

DALLAS, Feb. S.

ANY interesting musical attractions have already occurred in this city, with a large number yet to follow. A most important was the recent reorganization of the Dallas Symphony, with a full-time conductor, Jacques Singer, a former member of the violin section of the Phila-delphia Orchestra. Though the orchestra has been functioning for over twenty years, this is the first time a full-time conductor has been in charge. Dr. Paul Van Katwijk, dean of music at South-



Jacques Singer, Conductor of the Newly-Organized Dallas Symphony

ern Methodist University, served most efficiently as conductor without salary for eleven consecutive seasons, building this splendid organization of both men and women to over seventy mem-

Mr. Singer, a native of Poland, who has recently arrived in Dallas, is both a soloist and conductor, having had wide experience in both fields. The orchestra has eighty members. Philip Williams is concert master; J. Kassal, first viola; Joseph Druian, first 'cello; Lloyd Ullberg, first oboe, and the first flute is Mr. Silberberg, formerly of New York. The young conductor is most enthusiastic about the group and has many plans for the future, and high hopes for making it the outstanding or-chestra not only of Texas, but the whole Southwest.

Three subscription concerts were scheduled the first of which was given on Jan. 25; the remaining ones for Feb. 22, and March 22. In addition two children's concerts an two popular concerts are planned. All will be given at Mc-Farlin Memorial auditorium.

Arthur L. Kramer is president of the Dallas Symphony Society under whose





Katwijk, Eli Sanger, Presidenti usic, at of the Dallas Civic ethodist Music Association Music, Southern Methodist

auspices the orchestra functions; Harold J. Abrams is vice president; Mrs. Ella Pharr Blankenship, secretary, and Mrs. C. P. Adams, treasurer.

The Civic Music Association booked five attractions for the season, three of which have already been given. The two remaining are the contralto, Mariam Anderson, on March 15; and a return engagement of the St. Louis Symphomy. Vladimir Golschmann, conductor on April 7. There are over 2,500 subscrib ers this season, and no courtesies could be extended to neighboring cities which have similar organizations, as all the space in McFarlin Memorial ambitorwhere the concerts are given, is used for the local members. Eli Sanger, has been president through the years the Civic Music Association has been bringing artists to Dallas. Willie Mae Siegel is secretary.

everal interesting events are given each season by Mrs. John F. Lyons, who lives in the neighboring city of Forth Worth, and this season has been no exception. Mrs. Lyons, who is a former president of the National Federation of Music Clubs, presented Fritz Kreisler, on Nov. 11, and the De Basil Ballet Russe, for two programs, on Jam. 15. Again McFarlin Memorial audiitorium was the place at which these attractions were held.

### San Carlo Opera Booked

For several seasons the Interstate Circuit, Inc., which owns a large chain of moving picture theatres throughout Texas, has successfully presented the San Carlo Opera company, Fortume Gallo, manager, in a brief seasom of (Continued on page 311)



SAN ANTONIO, Feb. 5. A N already bountiful musical season has still many fine offerings to beduring the remaining months. Elizabeth A. Devoe, prime factor in the sponsorship of foremost attractions, has her list, Mischa Levitzki, pianist, in the late spring; Fernando Germani, organist, Feb. 24; Nimura, dance interpreter, March 4, and Grace Moore, sopramo, March 14, all at the Municipal Auditorium. La Meri, American damcer and former San Antonian, will appear Feb. 16, under the Municipal Auditorium management

The Tuesday Musical Club's Musical Tea Series, designed primarily to en-





Dr. Otto Wick, Di-rector of the South-Walter Dunham, Conctor of the Federal chestra and of the haminade Choral west Musical Festival Chaminade

courage and advance the younger artist group, is now in its fifteenth year with Mrs. Malcolm Gordon serving a second term as chairman and Mrs. Edward Steves, vice-chairman. Two of the four concerts given annually remain to be heard, the Pasquier String Trio, Feb. 22, and Agnes Davis, soprano, March 29, both at San Pedro Playhouse. Estelle Jones is now president of this founded thirty-seven club which was years by Mrs. Eli Hertzberg who served as its life-president until her death in The Chaminade of last year.







President of the Mu-sic Teachers Association

Estelle Jones. New President of the Tues-day Musical Club

Choral Society, a branch of the club, will give its annual concert in February. Mrs. Louis Kocurek is chairman. Walter Dunham is the conductor. The Tuesday Musical Choir is under the leadership of Charles Stone. The piano ensemble department of thirty-six members is under the chairmanship of Mrs. Alexander McCollister.

### **Association Plans Opera**

An organization of value and sincere purpose is the Southwest Music Festival Association which has an orchestra of sixty members and a chorus of 100 men and women, under the baton of Dr. Otto Wick. The final concert of this series will take place March 20, in the Municipal Auditorium. A production of Humperdinck's 'Hänsel and Gretel' is planned by this organization. The San Antonio Federal Symphony Orchestra is giving a series of ten concerts under the direction of Walter Dunham who is also sponsoring Power Biggs and Char-Lockwood in organ recital in March and April.

The Civic Opera Company will open the summer season with Romberg's 'Nina Rosa' or Johann Strauss's 'Die Fledermaus'. A 'Mexican Fiesta' will be sponsored by the San Antonio Musi-Club for the benefit of the civic (Continued on page 311)



The Skyline of San Antonio



H. Arthur Brown, Conductor of the El Paso Symphony

### EL PASO

Symphony, in Twenty-first Season, Draws Large Audiences-Financial Condition Immeasurably Bettered—Community Concerts, Chamber Music, WPA Events Forecast

By GEORGIA B. CARMICHAEL EL PASO, Feb. 8.

THE El Paso Symphony, entering its twenty-first season, is playing to capacity audiences at Liberty Hall this year, under H. Arthur Brown who came to El Paso eight years ago as representative of the Juillard Foundation.

During the first years of his directorship, the concerts were held at the Scottish Rite Cathedral with audiences varying from 500 to 700. Now between 2,000 and 2,500 attend. For three years Mr. Brown commuted by plane from Louisville, Ky., leading orchestras in both cities. The El Paso Symphony is now almost self-supporting.

Dorrance Roderick, publisher of the El Paso Times, is president of the organization. Mrs. Hugh M. Shannon is manager. The personnel of the orchestra includes seventy-five members this year-increased from sixty of last year. Clemence Gifford, contralto, will be guest artist on Feb. 21. Pasmore and Treice, duo-pianists, will be guest artists April 18. Dr. Erich Spier has been reappointed concertmaster of the symphony, and Charles Trustman, assistant. Mr. Trustman has played with a number of the large orchestras in the United Stattes

Mrs. Hallet Johnson is creating interest in unusual chamber music, holding a series of music and art salons at Hotel Paso del Norte once a month. The saloms are held in the morning, followed by a huncheon at which the artists and the guests discuss musical events. Ischtiepii Choctaw, baritone, opened the

Mrs. Johnson is also district director the WPA Federal Music project. 218 concerts have been given under this organization's direction. Paul Miller is head of the concert orchestra and Mannel Licon of the Mexican Tipica Or-chestra, sponsored by the project. There are 140 students in the classes, including all branches of music.

The El Paso Community Concert Association which obtains its artists thru the Columbia Concert Association, will present the following artists: Mischa Elman, violimist, March 12; Wilbur Evans, buritome, March 22. The presi-

# TEXAS

dent of the organization, Dr. D. Wiggins, is also president of the College of Mines. Other officers are Mrs. A. S. McKnight, Mrs. Lytton, R. Taylor, Mrs. Maurice Schwartz, Mrs. Fausto Miranda, Mrs. C. N. Bassett, Mrs. Hallett Johnson. The organiza-N. Bassett,

tion has a membership of about 1,200.
Recitals by pupils of the Morgan
Piano Studios are given each Saturday.
Teachers are: Mary G. Morgan, Dorothy Learmonth, Glenn McKinney, Walter T. Ponsford, Leslie Hale, Oscar Allen, Ir., Edith Head, and Claude Herndon and Frank MacCallum.



Dorrance Ro Paso Symphony Society

The Chamber Music Society, led by Roscoe P. Conkling, founder of the society eight years ago, will present four concerts at Radford School for Girls.

### HOUSTON

New Music Hall Provides Stimulus to Musical Activity - Saunders Offers Ballet Events and Other Attractions - Symphony **Promises Soloists** 

> By CORA B. MCRAE HOUSTON, TEX., Feb. 5.

HOUSTON'S 1938 music season is the most promising in many years. This is due to two things; first, the lifting of the depression which is responsible for much larger audiences than in previous years and second, to the promise of a new music hall with perfect accoustics and a seating capacity of 2,250. Promised ready for use in October 1937, the opening date has been gradually shifted to April. During this time a number of good engagements were can-celed because of the poor accoustics of

the City Auditorium seating 4,600.

Bookings for next fall are lagging until the actual completion of the new hall. Meantime, the season has much to offer through Mrs. Edna W. Saunders, who is completing her twentieth consecutive year in Houston as an impresario. She was to bring Shan Kar and his Hindu ballet on Feb. 5; Ruth Page and Bentley Stone on Feb. 19, Charles Weidman and Doris Humphrey in early spring complete her ballet list.

in early spring complete her ballet list. Rubinoff, and Fray and Braggiotti she will present on March 1; Grace Moore, March 16; Marian Anderson late in March; José Iturbi, March 9; the St. Louis Symphony, led by Vladimir Golschmann, April 4; and Kirsten Flagstad, April 30.

Mme. Flagstad, José Iturbi, and the

St. Louis Symphony are part of the Civic Community Concert Series also under the direction of Mrs. Saunders. The fourth artist in this series was Albert Spalding.

The Houston Symphony since its re-organization in 1930 has had a steady growth until it operates on an approximate budget of \$45,000. It gives six subscription concerts, six "Pop" concerts, and four children's concerts for the season 1937-38. Beveridge Webster, pianist, will be the soloist for the April 11 subscription concert, and the 'cellist, Piatigorsky will be soloist March 7. Ernst Hoffmann is director.

The Tuesday Music Club, now in its twenty-seventh year, always brings two Jacques Abram, pianist, 1937 Schubert out of town attractions Memorial Award winner, played in the fall and the Manhattan String Quartet will be presented by the Club March 14. Mrs. William Basil Wood is president.

The local branch of Houston's Workmen's Circle will bring Isa Kremer, folksong singer, Feb. 18. Free musicals very Sunday afternoon at the Museum of Fine Arts bring out several hundred each Sunday. These are arranged by the Tuesday Music Club.

Houston is a city of choruses and choirs. For twenty-seven years 'The Messiah' of Handel has been performed by choirs from 100 to 150 in the various churches. Choir and organ concerts of both secular and sacred music are frequent. The Houston Symphony has a chorus of ninety voices which sang Mendelssohn's 'Hymn of Praise' at one of its fall concerts. The Houston Liederkranz, the Sängerbund, the Bach singers, the Heights Women's Choral Club, a choral group at the Y.W.C.A., and a group of about 100 voices directed by Israel Krasnoff, cantor of Temple Beth-El, are a few of the groups meeting regularly.

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# COLUMBUS



A Glimpse of Columbus

Adherents of Music in Columbus Attend Attractions Sponsored by Local Clubs, Societies, and the University-Orchestras Scheduled to Give Concerts

### By ROSWITHA CRANSTON SMITH COLUMBUS, O., Feb. S.

HE allegiance of the Columbus pub-THE allegiance of the Could between lic is about evenly divided between four series of concerts this season. Josef Hofmann, in the course of his fiftieth jubilee tour, will play on Capital University's series in Memorial Hall on March 1. Three concerts in two days will be given by Keith Falkner and the Chapel Choir conducted by Ellis Snyder at Mees Hall on the campus on March 13 and 14. Mr. Falkner will be heard in an excerpt from Brahms's 'Requiem', the 'Lord make me to know', and in two songs, 'Song of a London Watchman' by Whitehead and 'An



Mrs. Henry C. Lord, re-elected for her third term as presi-dent of the Wo-men's Music Club, founded in 1882.



Abraham Lincoln Song' by Walter Damrosch. The Chapel Choir will make two short spring tours. The first, starting Feb. 23, includes concerts at Charlestown, W. Va., Portsmouth, Asbury College, Ky., and Parkersburg; the second beginning March 18, takes the Choir to Detroit, Toledo and Frement O. mont, O.

The Ted Shawn Dancers will make

their first Columbus appearance here March 15 on the Civic Concert Series managed by William E. Hast and Herman Amend. The other dance attraction on this course was Trudi Schoop's Comic Ballet. John Charles Thomas closes the Hast Amend season, which also presented Kreisler, the Salzburg



the managers of e Hast-Amend



of the Chapel of Capital University œĒ

Opera Gmild, and Poldi Mildner earlier the winter.

Women's Music Club brings The Joseph Szigeti for a return engagement on March 21. Mrs. Henry C. Lord, re-elected for her third term as presi-dent on Jan. 19, announces April 28 as the date for the San Carlo Opera's per-formance of 'The Barber of Seville' Kirsten Flagstad's brilliant opening recital on the Club series was followed the first local appearances of Rudolph Serkin and Helen Jepson, and the second of the St. Louis Symphony under Vladimir Golschmann. The Women's Music Club String Choir, Mabel Dunn Hopkins, conductor, and its Choral Society, with Ellis Snyder conducting, are each scheduled for a down-town concert this spring. The Club alcove at the Public Library has installed a phonograph record department with two electric machines for playing records,

which will be kept as reference works. Emma Ebeling is chairman of this activity of the club. Two new trustees of the Club this year are Mrs. Charles E. Silbernagel and Jessie Peters.

#### Three Orchestras Sponsored

The National Symphony, Hans Kindler, conductor, will come to Columbus for the first time on April 6 under the auspices of the Symphony Club of Central Ohio. Mrs. Freeman T. Eagleson is again president of this organization. Three orchestras are sponsored this year instead of the two of the past several The Cincinnati Symphony revears. turned under Eugene Goossens, Dalies Frantz as soloist; the Cleveland played under Carlos Chavez's baton. Another of the Young Peoples' concerts which Mrs. Eagleson has promoted with especial interest for a number of years was given with Rudolph Ring-wall conducting. Helen Pugh Alcorn

is executive secretary.

Edwin Stainbrook conducts the W.P.A. Chamber Orchestra of twenty musicians which has been heard regularly at the Gallery of Fine Arts and in rural communities of central Ohio. The La Scala Opera Club has started rehearsals of 'The Bohemian Girl' under the direction of Margaret Crawford. Virginia Castoe is president of the Columbus Music Teachers' Association, which holds regular monthly meetings as well as group meetings of voice and piano departments. Virginia Braun-Keller is president of the Saturday Club this year which has already presented two members' programs at the Hotel Seneca.

### Berea Bach Festival Again to Be Featured

By STEWART MATTER

BEREA. O. Feb. 5.

THE annual Bach Festival held durcommencement week at Baldwin-Wallace College has become an event of national prominence, giving, as it does each year, a well-rounded presentation of the works of Bach, with every performance one of the highest The festival may take equal

standard. The festival may take equal rank with any of its sort anywhere.

It is intended that one of the great choral works, the 'B Minor Mass', the 'St. Matthew Passion', the 'St. John Passion', or the 'Christmas Oratorio' is to be given each year, and they are rotated so that they will be heard once every fourth year. In the same manner the orchestral suites and concertos, the the orchestral suites and concertos, the solo concertos, and a wide variety of cantatas, motets, and the like are offered in rotation.

The festival is under the direction of Albert Riemenschneider, dean of Baldwin-Wallace Conservatory and an eminent Bach scholar, whose efforts to make the concerts a success have been untiring.

This year will see the sixth in the



Albert Riemensch der. Conductor of the Bach Choir

series, and for the second time the great 'Christmas' Oratorio will be given in its entirety on June 11. The soloists are Mrs. Alma Babb, soprano; Lila Robeson, contralto; Harold Haugh, contralto: tenor, and David Blair McCloskey, baritone. A full orchestra made up of members of the Cleveland Orches the

tra plays at all the concerts, and the Christmas Oratorio will be conducted entirely by Dr. Riemenschneider.

At the afternoon and evening concerts on June 10 the Baldwin-Wallace A Cappella Choir under Cecil Munk A Cappella Choir under Cecil Munk will offer the motets, 'Praise the Lord' and 'I Wrestle and Pray', the latter by Johann Christoph Bach. The Festival Chorus sings the Cantata No. 80, 'A Stronghold Sure'; Cantata No. 6, 'Bide With Us'; and the Cantata No. 50, 'Now Hath Salvation'; Cantata No. 54, 'Watch and Pray' will be surge by Cart. Watch and Pray', will be sung by Gertrude Stein Musson.

#### Reconstruction of Chorale

The Concerto for four pianos will be played by four graduate students of the Conservatory, and the Orchestra Suite No. 4 in D will be given under Carl G. Schluer. The Concerto in A Minor for piano, violin and flute will be played by three members of the Cleveland Or chestra with the strings of the Festival Orchestra.

The first concert of the series on Friday afternoon at four, June 10, opens with the magnificent Prelude and Fugue in E Flat ('St. Ann's'), played by Dr. Riemenschneider on the organ. A feature of the festival will be a reconstruction of one of the six 'Sieber' Chorales, Wo soll ich fliehen hin', for contralto chorus with the continuo realized by Arthur Shepherd of Western Reserve University.

Preceding by a half-hour each of the four concerts, a brass choir under the direction of Cecil Munk plays Bach chorales from the tower of the Admin-

istration Building.

### LA FAYETTE WELCOMES INDIANAPOLIS PLAYERS

#### Sevitzky Includes Shepherd's 'Lone Prairee' on Program-First 'Cellist Is Soloist at Second Concert

LA FAYETTE, IND., Feb. 5. — Several eral thousand people attended the concert of the Indianapolis Symphony, Fabien Sevitzky, conductor, on Jan. 13, held in the Purdue University Field House. This was the first out-of-town concert of the five scheduled for the season. The orchestra was warmly apof Weber's plauded in the program Overture to 'Euryanthe', Mozart's 'Eine Kleine Nachtmusik', Arthur Shepherd's 'The Lone Prairee', and Wagner excerpts from 'Meistersinger' including the Prelude to Act III, the 'Dance of the Apprentices' and the Mastersingers' Procession, and after the intermission Tchaikovsky's Symphony No. 4 in F Minor. On March 10 the orchestra

P Minor. On March 10 the orchestra plays again here.

The second popular concert of the Indianapolis Symphony on Jan. 16 at the Murat Theatre drew a large audience. Mr. Sevitzky presented Paulo Gruppe, first 'cellist, as soloist, who played two movements of Lalo's D. Minor Concerts. Mr. Gruppe met Minor Concerto. Mr. Gruppe met the technical passages with facility and was given warm applause. The program comprised the Allegretto and Allegro Non Troppo from Franck's D Minor Symphony, Wagner's 'Rienzi' Overture, Johnson's 'Imagery Suite', Strauss's Voices of Spring Waltz', Sibelius's Tone Poem, 'Finlandia', and, in response to continued applause at the end of the program, the 'Trepak' from Tchaikovsky's 'Nutcracker Suite'.

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### BROOKLYN

Mid-Winter and Spring Calendar Includes Three Boston Symphony Concerts, Holiday Series of Grand Opera and Numerous Choral Events

### By FELIX DEYO BROOKLYN, FEB. 5.

THE mid-winter and spring season calendar of music events at the Academy of Music lists many important

events.

Under Brooklyn Institute auspices, the three remaining Boston Symphony orchestra programs are scheduled for Feb. 10, March 11 and April 1. The Institute recital course presents Kirsten Flagstad on Feb. 14, the Salzburg Opera Guild on Feb. 28, Marian Anderson on March 28.

Choral attractions include the Apollo





Herber: Stavely Sammond, Who Conducts the Morning Choral

Alfred Boyce, Conductor of the Brooklyn Apollo Club

Club private concerts on Feb. 15 and April 26, Alfred Boyce conducting; the Chaminade on April 6; the Morning Choral, Herbert Stavely Sammond, conductor, on April 12; the Concord Choir on Feb. 18; and the Choral Art Society, George Rumsey, conductor.

The Lutheran Chorus of Brooklyn,

The Lutheran Chorus of Brooklyn, Jacob Ehm, conductor, an organization of eighty-six voices, will present Haydn's 'The Creation' at the Academy on April 24. A professional symphony orchestra of thirty-five players will assist. The Lutheran Chorus is now in its seventh season.

William Bauer, baritone, appears in recital at the Academy on March 11. The Brooklyn Civic Orchestra, organized five years ago by Long Island University for the purpose of providing musical training for a group of student musicians, has now grown into a body of 100 active members who rehearse four hours every Tuesday evening at the University. From its inception, the orchestra has been under the direction of Dr. Paul Kosok, whose programs have included such works as Borodine's Second and Mahler's First symphonies. Although most of the musicians are residents of Brooklyn and membership in the orchestra is open to any instrumentalists who desire professional training or wish the opportunity to play symphonic music of an advanced nature.

A special Washington Birthday holi-

A special Washington Birthday holiday season series of popular priced grand opera will be presented by the New York Hippodrome Opera Co. at The Academy of Music on Feb. 19, 20, 21 and 22.

On Long Island, the Nassau Philharmonic Society's symphony orchestra, with a revised personnel, is rehearsing





r of the Brooklyn Lutheran Chorus | Dr. Paul Kosok, Conductor of the Brooklyn Civic Orchestra

each week for the two concerts it will present early this Spring in the Hempstead Theatre. George Porter Smith is conductor.

The Baldwin Conservatory of Music, Asta Nygren, dean, has scheduled a series of professional artist concerts, to be given at Baldwin, Rockville Centre, Garden City, Freeport and Hempstead. Several leading artists of the New York Hippodrome Opera Co. have been engaged for these concerts. Felix W. Salmaggi is in charge of the management.

### AUSTRIAN PIANISTS HEARD IN BROOKLYN

Heinz and Robert Scholz Play Schwebs' 'Art of the Fugue' Arrangement

BROOKLYN, Feb. 5.—An event of exceptional musical interest was the playing of Bach's 'Art of the Fugue', in Erich Schwebs's two-piano arrangement, by Heinz and Robert Scholz at the Academy of Music on the afternoon of Jan. 9 under Institute auspices. The Austrian pianists were introduced by Olin Downes, music critic of the New York Times, who acted as commentator. From the first soft fugal theme to the hushed close of the chorale-prelude 'Vor Deinem Thron', added as an epilogue, they played with sterling artistry. Many music students were in the enthusiastic audience.

On Jan. 7 the second concert by the Boston Symphony, conducted by Serge Koussevitzky, brought Beethoven's 'Eroica' Symphony, Prokofieff's 'Lieutenant Kije' Suite and Strauss's 'Till Eulenspiegel'. The audience was stirred by the magnificent performances of these works.

Other Institute presentations were a dance recital by Shan-Kar and his group on Jan. 5 and a holiday program by the Columbia University Glee Club, conducted by Willard Rhodes, on Dec. 20.

Felix Devo.

### RUTH PAGE BALLET TOURS

Company of Twenty Begins Series of Performances in West and South

Ruth Page and her ballet opened their tour this winter in Mount Vernon, Iowa, on Jan. 31. The company of twenty includes Miss Page as director and premiere danseuse; Bentley Stone, premier danseur; Bettina Rosay, prima ballerina; and Ruth Gordon, pianist.

Miss Page has created the choreography for the 'Love Song' ballet, the 'Triumphal Dance', 'Iberian Monotone', and a solo. Mr. Stone created the choreography for 'Dance of the Hours', 'City Park', and his solo. Nicholas Remisoff designed costumes, masks and scenery for the Schubert, Ibert, Ravel and 'Aida' ballets, and also for the duets and Miss Page's solo.

### TOLEDO

By HELEN MILLER CUTLER

TOLEDO, OHIO, Feb. 5.

THE musical season at the Toledo Art Museum is an exceptionally brilliant one, with prospects of more splendor around the corner. Blake-





Blake-More Godwin, Director of the Toledo Art Museum

n. Mrs. Emma Endres. to Who Directs Music Appreciation Classes

More Godwin, director, and William A. Gosline, Jr., president, have spared no expense in bring the country's greatest orchestras to the Peristyle. The Cleveland and Philadelphia forces and the Boston and St. Louis Symphony Orchestras are on the imposing list which also includes such fine individual artists as Lotte Lehmann and Georges Enesco. Mr. Enesco's popularity demanded a return engagement which is scheduled for March 2. Also in March, Vronsky and Babin will give a two-piano recital.

Trudi Schoop and her ballet will be seen in February, instead of the Monte Carlo Ballet which has provided the midseason dancing during the past few years. Also in February Paulina Ruvinska, pianist, will make her Toledo debut, an event which is causing much interest, since this young artist came originally from Toledo where her father was a prominent musician. Another pianist who appears several times this year is Emma Endres, head of the Museum music department, Miss Endres has been director of music at International House in New York, and is carrying on the work of Mary Van Doren, conducting classes in music appreciation.

#### Appreciation Classes Popular

According to figures in January Fortune, 2,500 children attend art and music

Cleveland, Philadelphia, Boston and St. Louis Orchestras on the Art Museum's List — University Little Symphony Plans Series

appreciation classes every Saturday in the Museum and a total of four per-cent more than the population of Toledo passes through the portals during the course of a year. Mr. Godwin found that over a 1,000 children and adults attended the opening music classes, which will mean a total attendance around 50,000 by the end of the year. A new room has been opened in which is installed the music teaching set presented to the museum by the Carnegie Corporation of New York. There is a fine library of phonograph records, a phonograph and books on music, all of which are available to the public.

which are available to the public.

The University of Michigan Little Symphony Orchestra, Thor Johnson conductor, is giving a series of four concerts this spring in the Art Museum. These, like the appreciation classes, are offered free to the public, in keeping with the tradition of Edward Drummond Libbey and George W. Stevens, founders of the Museum. John Krell, flutist, is soloist in the first of these con-

The Amphion String Quartet, Gerald McLaughlin, leader, is one of the few musical organizations functioning outside the Museum. On Feb. 10, they are giving a request program made up of the most popular works played last year. Three first performances in Toledo are on the March 10 program, 'Magyar' and 'Little March', both by Kroll, and the Holland 'Quartettino'. The Amphions include Mr. McLaughlin, first violin; Howard Mickens, second violin; Paul Bishop, viola, and Ruth Beeson, 'cello.

The Philadelphia Orchestra, under Eugene Ormandy, lists such popular favorites for its Museum concert as 'Tannhäuser' Overture, love music from 'Tristan und Isolde', and Mr. Caillet's Bach transcriptions, plus the Sibelius Fifth Symphony, not so well known here. The St. Louis Symphony not only gives a program of equally popular appeal, in the Peristyle but Mr. Golschmann also arranged a matinee which is free to the children of Toledo.

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### ATLANTA

All Star Concert Series Orchestra and Brings Noted Artists to Residents-Philharmonic Orchestral and Choral Units Active-Music Club to Offer Roth String Quartet

By HELEN KNOX SPAIN ATLANTA, Feb. 5.

HE All Star Concert Series with a season-ticket subscription of something like 4,000 in a theatre with a seating capacity of 4,462, means that the course of seven attractions is crowded to a S.R.O. for each presentation. There is always the added packedtion. There is always the added packed-in audience on stage and in orchestra pit. The Nelson Eddy concert, to be given on March 10, was sold-out as far back as November. Other concerts still to be given on the 1937-38 All Star Concert Series, Marvin McDonald, manager, include Jooss European Ballet, Feb. 17; St. Louis Symphony, Vladimir Golschmann, conductor, March 31, and Kirsten Flagstad, April 28. Mr. McDonald has built up such faith among the concert-goers here, that al-

among the concert-goers here, that already there are 1,500 reservations for eason-ticket subscriptions for the 1938-39 series before he has announced "who, what, where, when or price" for a series that will not start until next October.

The concerts continue to be given in the Fox Theatre, waiting on city and government officials' debate and delay in the completion of the City Auditorium. Originally announced to be ready more than two years ago, there is still considerable doubt as to when the work will be completed.

The Atlanta Music Club, Mrs. Thad Morrison, president, will conclude its series with the Roth String Quartet, on Feb. 21, at the Atlanta Woman's Club Auditorium. Other artists heard in the series were Martha Whittemore, 'cellist, Oct. 6; Richard Crooks, Oct. 26; and Guiomar Novaes, Dec. 14. The club

# GEORGIA

also has a series of morning musicales, also has a series of morning musicales, the study course; and a set of evening programs, both by local artists. Lillian Rogers Gilbreath and Mrs. Alex C. King, Jr., are the directing chairmen. The club is making a study of 'Discovering Music', as suggested by the National Federation of Music Clubs. These meetings are held on the first Wednesday morning and third Tuesday evening, starting in October and closing in March. March.

#### Atlanta Philharmonic Society

The Philharmonic Society of Atlanta has a new president, William E. Arnaud, prominent local attorney. The dates of concerts have not been made, perhaps a gala even will be staged in May.

John D. Hoffman, faculty member of

the Atlanta Conservatory and the Uni-







Mrs. Thad Morrison, President of the Atlanta Music Club

versity of Georgia, is the new leader of the chorus of the Philharmonic Society. Georg F. Lindner remains the conductor of the orchestral unit of the society.

The Studio Club, Ledlie Conger, president, will continue the monthly programs through May, presented by the music group, with Mrs. Edward Worcester, Jr., and Mrs. Waldo Oettinger, joint chairmen.

The Georgia Chapter of the American Guild of Organists has a new dean,



The Armstrong Junior College in Savannah

Emilie Parmalee. The general routine of local recitals will finish the season in May, having brought the formal season to a close with Alexander McCurdy, Jr., in organ recital on Jan. 18, at the First Baptist Church, one of the largest

organs in the city.
The Emory University Student Lecture Association will present the Curtis String Quartet in concert on Feb. 28,

in Glenn Memorial Auditorium.

The Emory Glee Club, Dr. Malcolm
H. Dewey, leader, will give its annual spring concert and make a tour of the Southern states, closing with a concert in Washington, D. C. The dates have not been set

The Georgia Federation of Music Clubs, Evelyn Jackson, president, will hold its annual convention in Atlanta, April 20-23.

A concert by the various members of







William E. Arnaud, New President of the Atlanta Philharmonic Society

the State Young Artists clubs will be given under the direction of Mrs. Wilmer L. Moore and Mrs. Jeff Hutchings, both of Atlanta, on Feb. 7. This is also division of the Georgia Federation of Music Clubs.

Two other events sponsored by the Georgia Federation of Music Clubs will be the annual MacDowell Music Festival, in Atlanta, Feb. 21-26; and the Concerto Festival sometime in May.

The Atlanta Branch of the National League of American Pen Women, Helen Knox Spain, president, will give its annual musicale, at the home of Mrs. Willis F. Westmoreland, the evening of May 24. Mozelle Horton Young chairman of music will manage this event.

Music in the public schools is under the direction of Anne Grace O'Callaghan, supervisor in the high schools and Ruth Weegand in the elementary schools. A series of choral and orchestral programs will be features of the May Festival. Much of the inspiration of the festival is due Joseph Maddy, who came from Ann Arbor, Mich., to conduct the concert performance of the 'In-and-About Atlanta High School

Orchestra' in January.

National Music Week in May will be sponsored again by the Atlanta Woman's Chamber of Commerce.

### JAVANNAH

Music Club's Spring Program, All Star Series and Young Peoples Concerts Promise Rich Fare for Coming Months-Festival Chorus to Present 'Everyman'

By JANE JUDGE

SAVANNAH, GA., Feb. 5.

SEVEN major events on the Savannah Music Club spring program, two concerts in the All-Star Concert Series, three Young People's Concerts, and several other musical events of importance, will give Savannah an exceptionally rich spring season.

Grace Moore, soprano, will sing in concert in the Municipal Auditorium on concert in the Municipal Auditorium on March 23, and only a week later, on March 31, the St. Louis Symphony, conducted by Vladimir Golschman, will play a return engagement. These will conclude the All-Star Concert Series presented under the management of Marvin McDonald. The St. Louis Symphony returns by popular request, have phony returns by popular request, hav-ing been heard here last spring.

The Savannah Music Club Festival Chorus of 100 voices, led by Dwight J. Bruce, will present a spring festival program on May 15. This Festival Chorus will also sing on April 16 in Armstrong Junior College Auditorium when the morality play, 'The Summoning of Everyman' will be presented by the staff of the college. Leading soloists in the Festival Chorus are Stuart West. in the Festival Chorus are Stuart West, baritone; Sara McCandless, soprano; Gordon Hanson, tenor; and Willie Shields, contralto.

Sara McCandless, Stuart West, and Molly Bernstein, concert pianist, will be presented by the Savannah Music Club in concert on April 25. The Music Club's spring season will open on Feb. 28 with a concert by the Savannah Male Chorus, led by E. Gordon Hanson, and assisted by Margaret Steeg, pianist. The Club will also present on March 8, Irene Leftwich, pianist, of Atlanta, and Elizabeth Buckshaw, organist, of Savannah in a concert of music for organpiano ensemble. These two artists studied at Fontainebleau, France, summer, with Casadesus and Marcel Dupré.

Elinore Whittemore King, concert violinist, of Atlanta, and Helen Bouhan, pianist, of Savannah, will be presented on March 18, and a concert by Mary Justice King, soprano, of Savannah and Norma Carle Wyant of New York, pianist, on May 6.

Other events on Savannah's spring musical program are: The Stradivarius String Quartet, assisted by Hugh Hodgson, pianist and director of music, University of Georgia, Feb. 4; Georgia State College a cappella choir, directed by Max Noah, March 4; 'The Cruci-fixion', by Sir John Stainer, by the Choir of the First Baptist Church, led by Dwight Bruce, soloists E. Gordon Hanson, tenor, Stuart West, bass, March 27; and 'The Daughter of Jairus' by Sir John Stainer, by the Choir of Bull Street Baptist Church, led by Elizabeth Buckshaw.

The Poetry Society of Georgia will present in the spring its annual musical program, with Mr. West, Mrs. McCandless and Miss Bernstein as the artists.

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### NORFOLK

Richest Season Holds Promise for Future—Symphony Wakens New Interest— Community Concerts, Chamber Music and Clubs Promote Enthusiasm

By JOSEPH BABBITT, JR.

NORFOLK, Va., Feb. 5.

THE cumulative development and appreciation of music in Norfolk, where the last few years have witnessed a complete cultural regeneration, bring the city in 1938 to the richest season in its history and portend even greater blessings for the future.

Most sensitive barometer of this new attitude toward good music is the aroused interest this year in the Norfolk Symphony, which entered its eighteenth season with a record-breaking sale of season tickets and played its first two concerts to audiences which surprised even the management.

Under conductor Henry Cowles Whitehead, son of one of its founders, the orchestra has blossomed from a feeble amateur enterprise to a triumphant factor in the city's music life. Still composed largely of amateurs performing without remuneration, the orchestra numbers sixty-five musicians and plays before audiences of more than 1,000.

C. Wiley Grandy, president of the Norfolk Orchestral Association, received the Cosmopolitan Club Distinguished Service Medal for 1937 (given each year for outstanding contributions to the community) principally because of his able direction of the orchestral association.

The orchestra's program for the remainder of the season includes concerts on Feb. 17, with Esther Joyce Wasserman, violinist, as guest artist; April 7, with Norman Cordon, baritone, and May 26, when Mr. Whitehead will offer the 'Grail Scene' from 'Parsifal' with the aid of a 100-voice chorus recruited from church choirs and music clubs.

Concert Association Brings Artists

Top-flight artists are brought to the city each season by the Norfolk Community Concert Association, with Rufus Parks as president, which hardly has to exert itself in the annual sale of season tickets. Because of auditorium limitations, the number of tickets is re-

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# VIRGINIA





Henry Cowles Whitehead, Norfolk Symphony Conductor

Mrs. Channing Ward, Founder of the Richmond Musicians Club

stricted to 1,250. These are subscribed immediately they go on sale—at \$5 for four concerts. The program this year has included Yehudi Menuhin and Guiomar Novaes, with Fowler and Tamara, dancers, Feb. 1, and Ezio Pinza, bass, about March 1, yet to appear.

Making its first appearance this season, the Feldman Chamber Music Society, organized and trained by I. E. Feldman, has presented one delightful concert and has two impending—the first on Jan. 25 and the other about April 15. The society is composed of five musicians, but for the last concert Mr. Feldman will augment the society with a quartet from Richmond to offer an octet composition.

an octet composition.

New for the 1938-39 season will be a series of three children's concerts by the Norfolk Symphony, under the sponsorship of the Scherzo Music Club. To raise funds in preparation for this series, the Scherzo club presented a group of its members in a concert of ensemble music at the Museum of Arts and Sciences on Feb. 2 and will follow this up with a Spring concert by one of the winners in the National Federation of Music Clubs contest. The club, currently studying twentieth century music, presents its members in recital at monthly meetings.

### Keynote Club to Act as Host

The Keynote Music Club, working this year on the theme of "Discovering Music," will be host in October to the Sixth District of the Virginia Federation of Music Clubs. Currently its members have as a project the performance of programs at various welfare institutions.

In an effort to encourage young musicians through opportunity to perform in recital before audiences, the Norfolk Museum of Arts and Sciences offers free concerts at irregular intervals in cooperation with the music clubs meeting at the museum. The chairman of this project is Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, who maintains the national headquarters in her home city.

Many smaller organizations, notably among them the Matinee Music Club (limited to fifteen congenial musicians), are making their contribution to the city's musical growth; and through them all pervades a deep intensity of spirit. Fodder for the adult clubs is provided by thirteen juvenile and junior organizations, all affiliated with the National Federation of Music Clubs, whose programs, built around member performances; give reassurance that the spark of genius will be encouraged and nourished.



The Virginia State Capitol at Richmond

### RICHMOND

National Symphony Presents Series — Musicians' Club Prominent — Civic Music Association and Woman's Club Arrange Concerts— Opera Company to Visit

By Mrs. CHANNING WARD
RICHMOND, VA., Feb. 5.

INTEREST in music in Richmond has received considerable impetus during the past two or three seasons which is evident in all musical organizations, in the increased activity of teachers' studios and in the growth of classes in instrumental music in the public schools.

The Musicians Club of Richmond, which is the largest musical organization in the State, numbering slightly more than 1,100 members, the largest membership it has ever had, presents annually four or five artist concerts, eight programs by active members, and five matinee recitals by junior members.

Among the artists remaining in its list to be presented are Emanuel Feuerman, 'cellist, on Feb. 15 and Alexander Brailowsky, pianist, on March 28, those making up the entire list having been Kirsten Flagstad, on Oct. 15 and Luboschutz and Nemenoff, duo-pianists, on Jan. 18. The local programs are given at the Woman's Club and the artist concerts at the Lyric Theatre.

A series of five concerts by the National Symphony, with Hans Kindler conducting, is being presented at the Mosque under the direction of the Civic Musical Association, of which T. Michaux Moody is manager. Three matinee concerts for children are also being given by the orchestra. Those remaining in the series will take place on Feb. 8, Feb. 22 and March 21.

The Civil Musical Association is also presenting a series of Celebrity Concerts

at the Mosque, which included a piano recital by Rachmaninoff on Dec. 7, the Philadelphia Ballet, on Jan. 28 and Grace Moore on April 1.

### Opera Dates to Be Announced

The management of the Mosque, Richmond's largest theatre, is presenting the San Carlo Opera Company in repertoire, the dates to be announced, and the Ballet Russe de Monte Carlo on Feb. 23. Mr. Frank Corley is manager of the Mosque.

The Woman's Club, which is a purely social club of 1,000 members meeting each Monday afternoon, with a tea following the program, presents a number of artists during the season. They include this season, Ossy Renardy, violinist; Engel Lund, folksongs; Alma Kitchell, radio scrapbook; Albert Hirsh, pianist, and Alma Milstead, soprano. Mrs. John M. Caskie is music chairman of the club this season.

Both the John Marshall and Thomas Jefferson High Schools have orchestras and bands which are continuously attaining a higher standard of individual and collective performance. In addition the demand for class lessons in piano is on the increase in the public schools, though for the most part these classes are for beginners. The usual spring festival will be given by the public schools under the direction of Walter C. Mercer, for many years the supervisor of music in Richmond's public

The opening of Richmond's newest radio station, WRNL, on full time, is anticipated with interest. Plans are now being matured for the formal opening of the station in late February or early March. Decision on application for increased power and full time operation is still pending, though it has been favorably recommended to the FCC by the examiner. Oral argument will be heard on March 10.

No network plans, it is understood are completed, as yet, but definite plans for educational programs, including music, drama and general subjects are being made. These will originate from the University of Richmond and the College of William and Mary; details are in the hands of members of the faculties of these institutions. In the meantime, through mutually satisfactory arrangement between stations WRVA and WRNL the broadcast of the New York Philharmonic Symphony's programs on Sunday afternoons has been transferred from the former to the latter station, owing to inability of WRVA, through previous commitments, to present the entire program of the orchestra.

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### TERRE HAUTE

By Frederick L. Black, Jr. TERRE HAUTE, IND, Feb. 5.

THE latter part of the busiest concert season Terre Haute has ever had, finds a number of interesting musical programs yet to be given although the calendar of musical events is not so crowded as it was in the earlier part of the season. The absolutely sold-out house for the concerts of the Community Concerts Association and the good attendance at the concerts of the local symphony and other musical programs assure that next season will find the round of musical activities increased in number and in score.

The appearance of the St. Louis Symphony under Vladimir Golschmann on Jan. 23 leaves only the recital of Carola Goya, Spanish dancer, on Feb. 21 to complete this season's course of the Community Concerts Association. The success of this year's series assures a good course of concerts for next year and will probably necessitate the removal of the series to a larger auditorium.

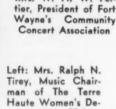
The Terre Haute Symphony will be heard in concerts to be given on March 1 and May 10. Will H. Bryant, con-

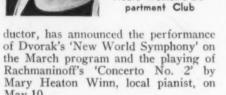
## INDIANA

Terre Haute Symphony to Give Concerts in March and May —State Teachers College to Give Rossini's 'Stabat Mater' in Spring

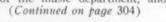




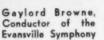




Indiana State Teachers College has scheduled a performance by Ruth Paige and her Chicago Opera ballet for March 3. The music department of the school is preparing for a spring festival to be given the week of May 1. The festival will feature a performance of Rossini's 'Stabat Mater' by the college chorus and orchestra under Lowell Mason Tilson, head of the music department, and a









Ethel Gaumer, Glee Club Conductor in South Bend

### EVANSVILLE

Philharmonic Attains Recognition of its "Coming of Age" — Musician's Club Schedules Three More Events—Civic Choral Society to Give 'The Children's Crusade'

By J. BEN LIEBERMAN EVANSVILLE, IND., Feb. 5.

E VANSVILLE has no definite plans yet for the 1938-39 season, but with the city experiencing what without exaggeration is a cultural renaissance, indications are that the coming year will see one of the fullest musical programs in the community's entire history. Drama, long dormant, is leading the way, but all of the arts are feeling the stimulation of a spontaneous new interest among both the cultural circles and the general public—and music, with the most comprehensive program of any art in the city now, unquestionably will embrace more activity.

The Musicians Club, major group sponsoring professional concerts, already has brought Lawrence Tibbett, and will bring the Salzburg Opera Guild in Mozart's 'Cosi fan Tutte', on Feb. 11, and Percy Grainger, appearing jointly with the Evansville Philharmonic, on Feb. 22. Concluding the series this season will be the St. Louis A Cappella Choir, William B. Heyne, conductor, on April 1.

Besides its appearance on the Musicians Club series, that being tacit recognition of the orchestra's "coming of age," the Philharmonic, under Gaylord Browne, presented a concert on Nov. 16 and has one scheduled for April 5.

The Evansville Civic Choral Society, without a single presentation last season, already has scored a resounding success with 'The Messiah' on Jan. 25, and has 'The Children's Crusade' planned for spring, probably during National Music Week in May. Plans are to present it in Mesker park amphitheatre with a school children's chorus of approximately 300 members, to be led by Helen Wilkinson, supervisor of public school music; a senior chorus of 200 voices, and an orchestra of twenty-five to thirty pieces, several soloists and a women's quartet, the whole to be led by Carl Hjortsvang, society director.

Prof. Hjortsvang, head of the voice department of Evansville College, is building the college glee club to the function of a civic glee club, and also has plans for an operetta and other musical activities at the college.

The Evansville branch of the A.A.-U.W. is planning one, possibly two, concerts next season.

### FT. WAYNE

Community Concerts and Civic Symphony Plan Attractions for Spring Season—The Lutheran A Cappella and Civic Choirs Add to Musical Events

By WALTER A. HANSEN
FORT WAYNE, IND., Feb. 5.

THE Fort Wayne Community Concert Association, headed by Mrs. W. H. W. Peltier, has a membership of almost 2,000. Annual campaigns are held in the fall. Each season the organization presents five attractions. The concerts are held in the Shrine Theatre, of which Frank Biemer, an active and experienced impresario whose presentations greatly enrich the musical life of the city, is manager. Gaspar Cassado, the noted Spanish 'cellist, will be heard on Feb. 23; Addison Fowler and Florenz Tamara will appear on March 11, in a program of dance interpretations, and the 1937-38 season will be concluded on March 30, with a recital by Lily Pons. The association enjoys the active support and co-operation of the Morning Musical Society, an organization which has been promoting the cause of music in Fort Wayne for more than half a century. Helen Hilgeman is president of this group.

Symphony Has Two Concerts Left

The Fort Wayne Civic Symphony, conducted by Gaston Bailhe and composed, to a large extent, of enthusiastic amateurs, is now six years old. Each year there are four public concerts. As a rule, about 1,800 persons attend the concerts. So far, the soloists have been singers and instrumentalists who live in or near Fort Wayne. Two more con
(Continued on page 304)

### SOUTH BEND

Two Symphony Concerts Remain—Civic Music Association Lists Additional Events—Male Chorus and Girls' Glee Club to Give Program

By PEARL E. HAFSTROM
SOUTH BEND, IND., Feb. 5.

A MBITIOUS plans are ready for South Bend's musical activities during the next few months. One of the most active musical organizations in the city is the South Bend Civic Music Association which will conclude its winter season with two more concerts, the first on March 15 when it will present Angna Enters, and the final offering on May 17, Marion Anderson, Negro contralto.

Another flourishing group is the South Bend Symphony, a comparatively new organization. Two of its four concerts are yet to be given. They are scheduled for Feb. 6 and March 20, each presenting celebrated musicians from Chicago organizations as guest artists. The orchestra plays under the baton of Edwyn Hames, who is director of the Dasalle School of Music here and head of the department of music at Albion College, Albion, Mich.

One of the South Bend organizations

One of the South Bend organizations enjoying a wide reputation is the Studebaker Male chorus of fifty voices, which has been heard frequently on coast-to-coast broadcasts of the Studebaker Cor(Continued on page 304)

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### HONOLULU

**Promising Schedule Divided** Between Local Recitals and Those of Visiting Artists-Symphony to Offer Three More Programs

#### By VERNE WALDO THOMPSON HONOLULU, Feb. 1.

THE passing of the holiday season finds musical activities rich with promise for the remaining months of the year. The interest of music lovers in the "Pacific Paradise" is divided be-tween the schedules of local artists and concerts of visiting musical headliners, the latter made possible by fortunate

steamer connections.

The local season officially begins with the first concert of the Honolulu Symphony, which opened its winter series on Jan. 26. Conductor Fritz Hart, now in his seventh successive year as head of the organization, will present his forces in three more programs, playing standard classics as well as a number of first performances. Symphony concerts are given at the New Princess Theatre.

Under the management of the Artists' Service Bureau, a varied list of attrac-tions is announced. Included are Jessica Dragonette, Feb. 8, Lawrence April 3, and Kirsten Flagstad, May 27. The Personality Series, also under the management of the Bureau, will bring to the city the following artists: Howard Milholland and Eva Garcia, March I, Leona Flood, violinist, March 22; Grace Adams East, America's ace trumpeter, April 22, who will appear in joint recital with Paul McCoole, pianist, and Barre Hill, baritone, May 20. The Bureau is under the direction of Mr. and Mrs. George Oakley.

The Lyric Choral Ensemble, with fifty members, has already appeared before this year's public. The musical direction of the group is in the hands of R. Kenneth Holt. Officers are as follows: Bess Dragoo, president; Blanche Kirsten, vice-president; Louise Walker, secretary, Leonne Anderson, treasurer Jane Fairweather, librarian; Isabe librarian; Isabel Faulkner, accompanist.

#### Male Chorus to Give Five Programs

The Gleemen of Honolulu, popular male chorus, is now in its eleventh successive season, and will be heard in five programs before the end of the year. With forty-eight members, this group is under the musical leadership of Verne Waldo Thompson. Completing the organization are Chris Jenkins, president: Robert Prescott, vice-president; Gerald Corbett, secretary-treasurer; Herbert Corbett, secretary-treasurer; Herbert Cayton, business manager, Mark Westgate, librarian; and Olive Villiers Love. pianist.

Another important ensemble is the Morning Music Club Chorus, under the leadership of William Thaanum. Also prominent in the musical field is the Hui Mele O Na Kane (group of singing men), with Alice Kiewit as leader, Edward Anderson, president; R. C. Stack, vice-president: George Lumsden, treasurer; Lono Heen, secretary, and Martha Hohu, pianist.

Completing the rather auspicious list is the newly organized Bach Chorus, conducted by Fritz Hart. As can be seen, interest in local music is expressed

in a very active way.

A report on the activities of the Morning Music Club will be found in an adjacent column.

### Morning Music Club Furthers Cause Of Music and the Arts in Honolulu



Members of the Morning Music Club: from Left to Right, Mrs. Geoffrey Podmore, Vice-President: Mrs. E. A. R. Ross, Mrs. J. P. Erdman; Else Werthmueller, President; Mrs. Ralph Fishbourne, Chairman

HONOLULU, Feb. 5.

THIRTY-TWO years ago, three young women with musical talent and years of study abroad to their credit decided to organize a musical group in Honolulu to keep alive their own interest and to further good music in the Islands. Thus the Morning Music Club was founded. Recently, their annual membership tea was given in the gar-dens of the Honolulu Art Academy, marking the beginning of their new season. One of the original three founders was present, Mrs. Theodore Richards, the first president and still a very active member of the club.

Else Werthmueller, prominent music teacher, director of the Honolulu Symand a charter member of the club is now serving her second successive year as president. outstanding ability, she has long been identified with the best in music and affiliated with activities in Honolulu for many years. Under her direction a very interesting program was conceived. This year much research and effort is being spent on revealing primitive sources of American music and their application by American composers. An interesting fact is that every active member has a part in the program. The club meets at ten in the morning on the second Wednesday of each month. There is a membership of approximately 200. A group of thirty women compose the Choral Ensemble, and under Wm. Thaanum two public appearances are made each year—as well as the sched-

led programs of the club.
Assisting Miss Werthmueller are Mrs.
eoffrey Podmore, vice-president; Geoffrey Podmore, vice-president; Mariette Simpson, secretary; Mrs. William Norwood, treasurer; Mrs. Ralph Fishbourne, chairman membership committee; Mrs. Chris O'Day, secretary, membership committee; Mrs. L. Tenny Peck, project chairman; Geraldine L. Aitken, program chairman; May Drake, publicity chairman; Mrs. Clifford Kimball, social chairman; Mrs. G. J. Watu-

mull, ensemble representative.

The Morning Music Club has each year set aside a fund that some worthy and talented young musician may have an opportunity of studying on the Main-

land. They donate funds for public music libraries and sponsor special music at various times during the year. VERNE WALDO THOMPSON.

### OMAHA HEARS ANDERSON

#### Contralto Sings Schubert Songs -Germani in Organ Recital

OMAHA, NEB., Feb. 5.-Marian Anderson was presented by the Tuesday Musical Club, before a capacity audience, at Central High School auditorium on Jan. 19. The contralto sang a program ranging from the classics to Negro Spirituals, particularly noteworthy ing a Schubert group. Kosti Vehanen was the accompanist. Another event was the presentation, by William Schmoller, of the organist, Fernando Germani, playing the Hammond elec-tric organ, at Technical High School auditorium, assisted by the a cappella choir of "Boystown".

The Monday Musical Club presented Herbert Schmidt, pianist, of Lincoln, in recital on Jan. 17 at the residence of Mr. and Mrs. W. Dale Clack. A concert of Jewish liturgical music was given at Joslyn Memorial auditorium on Jan. 16 by Cantor Aaron I. Edgar, the Beth El synagogue choir and Esther Leaf, organist. The Omaha Musik Verein has elected Val Peter president and William Raab vice-president. One hundred mixed voices under the direction of William Meyers participated in the mid-winter concert, with Dante Picciotti, pianist, as soloist. E. L. W.

### HAVANA

The Philharmonic and the Symphony Each Foretell Programs of Interest— Pro-Arte Engages Many Distinguished Artists

By NENA BENITEZ

HAVANA, Feb. S.

ORCHESTRA and musical organizations have been active in preparing their programs for the

Pro-Arte Musical, the leading musical society has engaged a distinguished number of artists. The Barrère-Britt Concertino will appear on Feb. 21 and 23 at the Auditorium, the home of Pro-Arte. Later, on March 14, Robert Casadesus, the French pianist will come to Havana for the first time. On April 4 and 6, Mildred Dilling, harpist is scheduled to appear and Elisabeth Reth-berg, soprano and Ezio Pinza, bass, will be heard on April 20 and 22.

#### Philharmonic Active

The Havana Philharmonic, composed of seventy-five musicians under Amadeo Roldán, has a very busy season ahead. Roldán, has a very busy season ahead, which will give opportunity to its subscribers to listen to premieres of works by Elgar, Hindemith, Graener, Kunscht, etc., and soloists specially engaged for these concerts. On Feb. 13, Merceditas Soler, a young Cuban pianist, pupil of Infante in Paris, will play the Schumann Concerto in A Minor. Later, on the 27th Maurice Jacquet will appear as guest conductor with the Philharmonic. March will probably bring two well known artists to Havana to appear with the orchestra: Edith Mason, soprano, and Josefina Aguilar, Mexican contralto. José Iturbi will honor the Philharmonic in April.

the Philharmonic in April.

The Havana Symphony, under the baton of Gonzalo Roig who was recently appointed to lead the Municipal Band, the Chamber Music Orchestra conducted by José Ardévol an organization devoted to old and new music. which appears monthly at the Lyceum, and the Sociedad Coral, founded and conducted by Maria Muñoz de Quevedo, continue their activities presenting new works and local soloists.

Olga Fischermann, under the management of the Havana Musical Bureau. recently began a tour of the Island sing-ing at Pinar del Rio. Her engagements will take her to the principal cities of Cuba. Her recitals are devoted to folk-

lore of all nations. Local artists will give their usual recitals. The re-appearance of Lydia de Rivera, our foremost interpreter of the Lied is eagerly awaited. A distinguished visitor from Spain is making Havana his residence for the present: Adolfo Salazar, music critic, pianist, lecturer and author of several interesting books

VERNE WALDO THOMPSO

Honolulu, Hawaii

**Pianist** Accompanist Teacher Director, Punahou Music School Musical Director Radio Station KGU Conductor, The Gleemen of Honolulu Correspondent, MUSICAL AMERICA

### NEWARK

New Griffith Music Foundation Is Center of Interest-Essex County Symphony Plans Concerts - Bach Society, Clubs Are Active

#### By PHILIP GORDON

NEWARK, Feb. 5.

I NTEREST at this time centers in the plans and activities of the newly promulgated Griffith Music Foundation, sponsored by the Griffith Piano Company, with Mrs. P. O. Griffith as president and Harry Friedgut as managing director.

Dates announced so far include three chamber music concerts in the Griffith auditorium: Feb. 24, March 1 and March 10, all by the Stradivarius Quartet. These will be offered free or for a nominal registration fee. nounced by the Foundation are the Ballet Russe on Feb. 26, afternoon and evening (the latter including 'Le Coq d'Or') for the benefit of the College Club of the Oranges, and Lotte Lehmann and Lauritz Melchior on March 15 for the benefit of the library fund of the University of Newark. Both of these will be given at the Mosque in Newark.

Next Fall the Foundation will present Josef Hofmann in three appearances in northern New Jersey, as well as several other major concerts. The chamber concerts in the Griffith auditorium will be given bi-weekly throughout the year, probably beginning early in October.

#### Stadium Concerts Planned

The Essex County Symphony Society will give its third season of concerts at the School's Stadium next June. usual four concerts may be followed by more in July. Officers of the Symphony Society are Mrs. P. O. Griffith, presi-dent; Mrs. H. C. Barkhorn and Harry Friedgut, vice-presidents; P. O. Griffith, treasurer; Mrs. Jules Newman, secretary. Sponsors are Mrs. Felix Fuld, Louis Bamberger, Mrs. Wallace M. Scudder, Kresge Department Store, and Griffith Piano Company. Erno Rapee is conductor.

The fifth anniversary performance of the B Minor Mass by the Bach Society, Rodney Saylor, conductor, will be given at the Mosque on April 29. Mr. Saylor also conducts the Bach Symphony Ensemble, which this year has been giving a series of free concerts on Sunday afternoons at the Newark Museum through the generosity of Mrs. Wallace M. Scudder. Remaining dates in the series are Feb. 27 and March 27. Officers of the Bach Society are Alfred L Dennis, president; Mrs. Charles B. Bradley, Franklin Conklin, Jr., Charles Edison and Robert H. McCarter, vicepresidents; Arthur F. Egner, treasurer, and Mrs. Rodney Saylor, secretary. Mrs. Saylor is especially active in behalf of the erection of a much-needed music auditorium to house all the concert

activities of this city.

In the artists' series of the Y.M. and Y.W.H.A., begun early in the Fall, these dates remain: March 2, Engel Lund; April 13, winners of the New Jersey artists' contest. On Feb. 9 the Y.M. and Y.W.H.A. student orchestra, conducted by Mark Silver, will give a concert with Rose Danzis Parsonnet as piano soloist. Mr. Silver also conducts the Haxomir Choral Society.

The New Jersey Federation of Music

Clubs, Gertrude Hale, president, is working on concert plans for the benefit of its scholarship fund. The Federation has seventy-four clubs with almost

### **Educators List Activities**

Numerous other concert activities are more or less definitely scheduled. The annual concert of the Newark Teachers' Association, under Paul H. Oliver, will be given on Feb. 16. The New Jersey Music Educators will give their annual concert late in the Spring. Spring con-certs also will be given by the Choral Department of The Contemporary, the Lyric Club of women's voices, Orpheus Club of male voices, and the Music Festival chorus of mixed voices. A civic chorus also will be featured in the concerts of the Essex County Symphony Society.

The annual performance by the

Metropolitan Opera Company under the auspices of L. Bamberger & Co. has already been given. The Bamberger series of Philadelphia Orchestra concerts given last year is not being re-peated. No plans have been announced Joseph A. Fuerstman, local concert manager, who has been very active in the last few seasons, but Mr. Fuerstman is working on his schedule and expects to make it public before long.

series of operas beginning on Feb. 9 has just been announced by Essex County Opera Company, Ralph Errolle, director. Concerts also are given by the WPA Federal Symphony, though no dates have been made public for the Spring.

### DIVERSE PROGRAMS IN LOS ANGELES

### Chamber Music, the Dance, and WPA Project Lists Occupy Calendar of Events

Los Angeles, Feb. 5.-A plethora of events have attracted Los Angeles residents to all forms of musical art during the past few weeks.

Devotees of two-piano playing heard Bartlett and Robertson in the Behymer series on Jan. 27; the Ballet Russe appeared under the same auspices in a week's engagement at the Auditorium; the Noack String Quartet gave its first concert of the season in the Biltmore on Jan. 29, playing music by Ravel, Mozart Halvorsen; the Euterpe Reading Club devoted its time to 'Trova-tore' on Jan. 27 in the same theatre, and Fernando Germani, organist, played in recital in Philharmonic Auditorium on

Olive Arnold, soprano, and wife of Edwin Arnold, the screen-actor, sang in Wiltshire-Ebell Auditorium on Jan. 26 with Richard Hageman at the piano. She disclosed a voice of uncommon appeal. The Woman's Lyric Club, Ralph Peterson, conductor, gave a program in the auditorium recently, and Grant Still conducted his 'Lenox Avenue' Suite in the last half of a Federal Symphony

The Borris Morros String Quartet played in the Coleman Chamber Music Series in Pasadena on Jan. 9; Nancie Monteux, daughter of Pierre Monteux, made her local debut as a dancer on Jan. 12 in Wiltshire-Ebell Theatre, and the Salzburg Opera Guild's refreshing fare, José Iturbi in recital, and a song recital by Martha Vaughan were other HAL D. CRAIN events of interest.

### WHEELING SYMPHONY BEGINS ITS SEASON

Modarelli Settles in Community to Conduct Orchestra and Direct **Tri-State Association** 

WHEELING, W. VA., Feb. 5.—The Wheeling Symphony opened its season of five concerts on Jan. 5 at the Virginia Theatre with a concert that drew a



Antonio Modarelli

good-sized audience which gave gener-ous approval to the work of the orchestra and its conductor, Antonio Moda-relli. Mr. Modarelli for the last four seasons has been conductor of the local orchestra, coming down from Pittsburg for a few rehearsals prior to each con-cert. He is now living in Wheeling where he is director of activities for the newly formed Tri-State Music Association in addition to his duties as conductor of the symphony. The orchestra has been increased to approximately 70 players.

This concert marked the first time that the orchestra has not had the assistance of men imported from Pittsburg. Wheeling can now boast a full symphony made up entirely of players, professional and amateur, from this immediate section. Romine Hamilton was heard as soloist in the 'Havanaise' by Saint-Saëns. Bach's Suite in D and Haydn's Symphony in D, No. 2, opened the concert.

The Ohio Valley Festival Chorus, 350 singers from approximately thirty towns singers from approximately thirty towns in the valley, will sing 'Hiawatha's Wedding Feast' with a capella groups under the direction of Noble Cain, of Chicago, on Feb. 3. The soloist for this concert will be Clifford Menz, tenor soloist of St. Bartholomew's in New York. This chorus last year sang 'Elijah' under the direction of Hollis Dann with a quartet of New York

EDWIN M. STECKEL

### William Penny Hacker as Pianist and Conductor

William Penny Hacker conducted the Albany Philharmonic on Jan. 28 in a program consisting of works by Mozart, Beethoven, Wagner and Rimsky-Korsakoff. On Feb. 2 he conducted the first concert of the Poughkeepsie Philharmonic. February piano recitals by Mr. Hacker will be given in Hudson, N. Y., Englewood, N. J., Adams, Mass., Schenectady, N. Y., Poughkeepsie, Mass., Y., and Washington, D. C. On Feb. 23 he will again conduct the keepsie Philharmonic and on March 6 Mr. Hacker will appear in piano recital at Dartmouth College, Hanover, N. H. The Newburgh Symphony, founded six years ago by Lieut. Egner of the West Point Army Band has engaged Mr. Hacker as its conductor. He will also conduct the Kingston Philharmonic, the Tri-City Symphony of Binghamton and the Berkshire Symphony. All have been recently formed by Mr. Hacker.

### LOCAL FORCES AID IN ITHACA SEASON

Casadesus Heard - University Organist, Ithaca College Groups Appear

ITHACA, Feb. 5.-Robert Casadesus offered an unhackneyed program at his piano recital on Jan. 11. His impeccable taste and remarkable control of dynamics were best displayed in the opening group by Rameau. The rest of the pro-gram was made up of Schumann's Carnaval', a Chopin group, and six Debussy 'Preludes'

The program of Luther M. Noss, Cornell University organist, for his recital on Jan. 16, was devoted chiefly to works by French and Belgian com-Franck's 'Choral' in E major

was outstanding.
On Jan. 16 the Ithaca College Band Walter played under the direction of Beeler. The soloist was Stuart Wooley. The newly organized Ithaca baritone. College String Quartet-William Coad, Eugenia Adamus Matz, S. Carolyn Marsh, and Elizabeth Mann—presented its first concert on Jan. 19, playing quartets by Beethoven, Brahms, and Smetana. On Jan. 23, George M. Chadwick gave an organ recital at the First Congregational Church, with a diversified program. Over forty years ago Mr. Chadwick had been organist at church and also at Sage Chapel of Cornell University.

Kirsten Flagstad's recital on Dec. 9 was a magnificent outpouring of lyric Her program included groups by other composers, among which Brahms, Grieg, Jordan, Wagner, and Tyson's 'Sea Moods' was superbly given. Edwin McArthur's accompaniments song. taneously executed.

Students Give Chorus Work

Almost 200 Ithaca College students and faculty took part in the performance of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and Mendelssohn's 'Lobgesang' on Dec. 14. The chorus and orchestra were directed by Dr. Victor L. F. Rebmann, head of the music department. Soloists were Elizabeth Kerling and Joanna Gaylor, sopranos; J. Lyman Congdon and Wilmer L. Moyer, tenors, and Luke E. Matz,

bass.
Concerts in the Sunday afternoon series at Willard Straight Hall included a two-piano recital in which Ida Deck Haigh and Andrew C. Haigh of the Cornell University department of music played part of their recent Town program; a song recital by Henry Froehling of New York, with a wellvaried program, and a concert by the String Sinfonietta, director, in which Cornell Ronald Ingalls, Bach's Brandenburg' Concerto in G was out-

standing.
The Christmas tour of the Cornell Musical Clubs included concerts in Buffalo, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati and Pittsburgh. Eric Dudley is the director of the Glee Club and George Coleman of the Instru-mental Club. J. MURRAY BARBOUR

# Stage Direction and Tradition

(Continued from page 26)

the eighteenth and nineteenth centuries are difficult to comprehend today. I mean, it is sometimes not easy to understand how they could possibly have been taken seriously. We can only realize that the whole idea of the stage picture has changed and developed.

"Please recollect, also, that in a theatre where changes of cast are so frequent and yet special rehearsals not always possible, the ideas of the star and of the stage-director do not invariably coincide! In the first act of 'Lohengrin', for instance, the clashing of the swords has been done away with. There is no real 'tradition' of this fight. The situation is a supernatural one. Lohengrin has been summoned in a few moments from a castle in Spain and arrives on the banks of the Scheldt outside of Antwerp. No realism possible about that! In the fight with Telramund, therefore, the latter is vanquished not by a sword-thrust but by the power of Lohengrin's purity and righteousness. The sword is merely a symbol. In the third act, however, we are no longer in the domain of magic. Here Lohengrin and Elsa are mere mortals. Telramund comes in as an ordinary man with murderous intent. He has forsaken his wife's magic which did not work when most needed. The combat here, then, is on a purely realistic basis, hence, the sword-thrust by which Telramund is killed.

"The fight in the final act of 'Tristan' between Kurwenal and Melot I keep out of sight. It is purely incidental in the action and in any case we do not know exactly how they fought in those days, so there is no sense in making a feature of it. The noise of fighting is all that is necessary.

### The Fight in 'Tristan'

"Examine carefully your stage direction at this point, and you will find that everything indicates that the action is down below on a lower level. From below is heard the dull murmur of voices and the clash of weapons, Brangāne, without, calling from below and Kurwenal answering, hinabrufend that is, calling down. When Brangāne enters, Wagner indicates that she has climbed over the wall at the side and hastens forward. Just note these stage directions! Here as in other places, I have been accused of making innovations when I have merely been following the score. All that is essential is that Melot must have been seen at the end and heard when he sings his last phrase, 'Weh Mir! Tristan!"

"I bring Melot on board the ship at the very end of the first act because Melot is Tristan's best friend, his henchman. I do not consider that Melot is a traitor. Isolde says in the second act that he is Tristan's friend and that Brangane wrongs him. His last word as he dies, shows his love for his master. It is most probable that Tristan confided the entire story of the philtre to him and that his telling Mark was not so much betraying Tristan as upholding the honor of the kingdom and endeavoring to set right the wrong done by Brangane in substituting the philtre for the death-potion. If Brangane had only spoken sooner instead of waiting until Tristan was wounded and dying in another land, all would have been well.

other land, all would have been well.
"The reason I drop the lights at the end of the 'Liebestod' is because I feel that it is significant that the lovers have come together forever at last in the 'Wunderreich der Nacht' that Tristan has sung of in the second act.

has sung of in the second act.
"All the drama in the opera is really

in the subsidiary characters. Brangane begins it with her substitution of the philtre for the death-potion, and Melot carries it on by telling Marke about the love between his wife and his henchman. The main characters, Tristan, Isolde and Marke are all victims of what their underlings do, rather than of themselves.

"There is only one rule and that is to help the singer and to help the performance. You discover always new ways of doing the same thing and if you produce the same work in different theatres there is still another element to be considered. You have auditoriums of different size, you have different stage mechanism, scenery, lighting system.

"If you are going to be an opera producer at all, it does not do merely to have a sketchy idea of what it is all about. You must know not only the texts of your operas but the scores as well, especially in Wagner where so much of the action is figured in the music. You must work the way the conductor does and if you do that—and only when you do that—do you have a performance that has uniformity."

JOHN ALAN HAUGHTON

# Milestones in Flagstad's Career

(Continued from page 15) ultimately did apologize and peace was restored!

"In an operetta entitled 'The Queen of the Film' I had a costume that any Hollywood star might envy. It was largely of strings of pearls. In one scene, I was carried out on the shoulders of the men and some of the strings broke and the beads cut me badly. I was so furious that I tore the thing to pieces! And the poor man who had designed the costume was so upset. That's all very well', I told him, 'Those beads weren't being ground into your skin!'

"I should like to do some of the Italian operas here that I did in Norway, but I do not know Italian and I hate to sing anything that I do not understand entirely word for word. My husband wants me to sing 'Tosca' which he has heard me do, in Norwegian, of course, and then there is 'A Masked Ball' such a wonderful role for the soprano, and 'Aida' which I have sung many, many times! I don't know! Perhaps I ought to find the time and study Italian and do some of them here, but where is the time to come from? There is such a lot to do now that the days are all too short!

"However, we shall see! I'm not through yet, by any means, although it has been said that I intended to retire in two years. I certainly never said any such thing! Perhaps I may find time to study Italian!"

Perhaps she may! Nordica is said to have had 1,000 piano rehearsals for Isolde, which Mme. Flagstad learned in six weeks, and singing it over daily would total at most, forty-two re-



1932—Flagstad as Elsa

hearsals! Anyone who would do this and who could sit up all night memorizing a role, rehearse it all the next day and sing it at night without any sleep, could probably learn Italian in a week or two! A mere nothing!

or two! A mere nothing!
Perhaps we shall yet hear the Norma
which the Norse diva gave up on account of the language, as well as some
of the other great Italian dramatic roles
she has sung in Norwegian! Let us

wing of the New Haven Orchestra Association recently and are now a regular part of the seasonal activities.

When three years ago the doors of New Haven's great Woolsey Hall was thrown open to the school children for a concert of symphonic music at fifteen cents a ticket, over 1,000 came in spite of the fact that a sleet storm raged outside. They came, all sizes and all ages, eager to find out what it was all about. On the stage they found placards labeling the various instruments and when after the program was over, they were allowed to go on the stage, they swarmed. Today the audience has increased to 1,900, many of whom are adults seeking to learn more about music along with the children.

The success of these concerts may be traced back to the Johnson Little Symphony and finally to Harry Berman, whose enthusiasm mingles with that of the children and invokes a spirit of kinship that is doing good in every direction. He is peculiarly fitted to work with children for he knows how to handle his audience, catch their attention, and sustain their interest. He explains everything simply and clearly, sees to it that programs never last more than an hour and a quarter, and manipulates his program cleverly. His personality has won their hearty support.

In matters of programs, Mr. Bermau admits that they are not easy to make. For his amateur orchestra he can have no big works, but those which are light and sound well and are still good music. The children demand grown-up music, yet it must not be too difficult to play. But these difficulties are solved somehow and the children are content.

Such is the purely voluntary development of the amateur spirit in musical matters among the children of New Haven. The Johnson Little Symphony is something to hear as well as see. At a concert, most of the entire membership is on hand, and put to the test they measure up much better in performances than in rehearsal. They "act like angels," consider themselves professionals, and have a grand time. In the meantime they are learning a great deal about the appreciation and understanding of good music at these rehearsals and at the symphony concerts given for them and their many friends.

# Fostering the Amateur Spirit

(Continued from page 146)

fun. Their "godfather" foots the incidental bills, furnishing stands, music, and other necessities while deriving the greatest joy in giving them this golden opportunity. The hobby of both men has borne its fruit in doing a world of good not only in fostering interest in music and the further study of instruments, but also in keeping children out of bad company and occupied with a definite interest for every Saturday morning.

### Group Attracts Interest

The orchestra made its first public performance at Troup Junior High School on May 9, 1931. It at once attracted attention not only out of curiosity but as a genuine musical group with a high standard of performance. A Music Week concert brought standees and later a week at one of the movie

theatres. Several concerts were given for charity and for summer camp funds. After this flare the orchestra settled down to a more sustained existence and now appears only for Music Week, devoting its attention to the original aim "to foster musical interest and ability and to promote good character and citizenship."

Soon after the events of 1931, the conviction grew that something must be done for these children in a larger way: to give them opportunity to hear symphonic music of greater proportions than they could themselves produce. Thus under the wing of the Little Theatre of New Haven and the auspices of the Yale School of Music, a series of Symphony Concerts for Young People was launched in 1932, with Harry Berman conducting members of the New Haven Symphony on four Saturday afternoons. These concerts became sufficiently valuable to be taken under the

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# BALTIMORE

(Continued from page 252)

G. Franklin Onion, Mrs. C. Albert Kuper, and other directors of the Baltimore Music Club's board. The response given by the Chamber of Commerce, business organizations and private citizens mark enthusiastic interest in the plans proposed.

#### Sangerbund to Be Held

The Northeastern States Sängerbund is scheduled to be held here May 28 through June 2. Henry L. Wienefeld, president of the Baltimore Sängerfest

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John Alan Haughton TEACHER OF SINGING 23 West 11th St., New York Phono Algosquin 4-8667 Association, has advanced plans which will open the program on May 28 with a massed reception concert. Competitive singing by various visiting groups will take place on May 29, judges of reputation will listen to the choruses and classify them according to vocal merit. On Sunday evening the combined choruses numbering 5,000 singers, men and women, will present a program at the Armory. A 'Folksfest' is to be held at Druid Hill Park on May 30 with various musical entertainments to interest an estimated attendance of 75,000.

Through the Arthur T. Smith Concert Bureau our local season will present the remaining concerts of the National Symphony, Dr. Hans Kindler, conductor, with dates as follows: Feb. 15, March 15 and March 29. Soloists will be Mischa Elman, violinist; Richard Crooks, tenor; and the Vienna Choir Boys. The program chosen by Dr. Kindler will include novelties. This same bureau also sponsors the concerts by the Philadelphia Orchestra scheduled for February and April 16 with Eugene Ormandy conducting and Joseph Szigeti, violinist, and John Charles Thomas, baritone, as soloists.

### Albaugh Events

The Albaugh Concert Courses have planned appearances of the Monte Carlo Ballet on March 7, Nelson Eddy, baritone on April 18, and the Trudi Schoop Ballet, with other engagements pending.

The Bach Club's concert series has as future attractions the recital at Cadoa Hall March 2 when Robert Casadesus, pianist, will present a program of Bach, and the concert on March 30, to be given by the Budapest Quartet. J. Norris Hering announces the continuation of the free Sunday afternoon concerts at Maryland Casualty Auditorium. The Baltimore & Ohio Glee Club, Ivan Servais, conductor; The Baltimore & Ohio Women's Chorus, Virginia Blackhead, conductor; the Handel Choir, A. Lee Jones, conductor, and the Grachur Glee Club, Franz Bornschein, conductor, are preparing programs which will be given in the course of the season.

# WASHINGTON

(Continued from page 243)

to again offer the Capital nearly a score of major attractions next year. These will include concerts by Nelson Eddy, Lily Pons, Rachmaninoff, Flagstad, Kreisler, Menuhin, Heifetz, Josef Hofmann, the Salzburg Opera Guild, probably in 'Die Fledermaus', Lawrence Tibbett, Nino Martini, the Cossack Chorus, Beniamino Gigli, Richard Crooks, Kathryn Meisle, Gladys Swarthout and others.

One of the most delightful groups of musical events, enjoyed each year by a large number of Washingtonians, is the series of 'Morning Musicales' presented by Mrs. Lawrence Townsend. Mrs. Townsend is just concluding her 1937-38 series of eight Monday morning events at the Mayflower Hotel. The programs have maintained the high standards of artistic performance held by Mrs. Townsend through so many seasons.

### Opera Association Formed

One of Washington's newer concert booking organizations, the Conti-Berenguer Concert Management, is staging a series of concert attractions this season, and has succeeded in forming a new Washington Popular Opera Association which, with the assistance of outstanding singers from leading opera com-

# ST. LOUIS

(Continued from page 246)

contralto at the Municipal Opera House on April 13.

The Principia Concert and Lecture Course, which is a part of the activities of the Principia School, has enjoyed a very successful season. The remaining events include an appearance of Poldi





Paul Beisman, Manager of the Municipal Theatre Association

Alma Cueny, Secretary and Manager of the Civic Music League

Milner, pianist, in February; Frank Parker in character delineations in March; and Lannie Ross, tenor, in April. The course is under the management of Wm. E. Morgan, Jr.

April. The course is under the management of Wm. E. Morgan, Jr.

The Philharmonic, comprised of 100 amateur and semi-professional musicians, presents its concerts in the Scottish Rite Auditorium. Prominent local artists are engaged as soloists. The two remaining concerts of the orchestra will take place on Feb. 10 and in early May. For many years the orchestra has been under Alfred H. Hicks, who has elevated not only the standard of playing but the calibre of programs. D. H. Kotthoff is president and John C. Walter is chairman of the board of directors.

The Guidi String Quartet, composed of Scipione Guidi, director, first violin; Francis Jones, second violin; Herbert

panies, has already given performances of 'Rigoletto' and 'The Barber of Seville' in Constitution Hall. With Amelia Conti as artistic director and A.

Conti Berenguer, concert director, this management has presented in concert the Metropolitan Opera String Quartet, Van Den Burg, viola; Martin Teicholz, 'cello, which formerly comprised the St. Louis Chambers Music Association, have already presented one concert and will be heard again at the Coronado Hotel on March 25.

### Vronsky and Babin Play in Baltimore

Baltimore, Feb. 5.—Vronsky and Babin, duo-pianists, gave a recital at the Peabody Conservatory of Music on Jan. 14. The uniformity of expression and blending of style which was manifest drew prolonged applause. Trudi Schoop and her group gave the ballet, 'All for Love', at the Lyric on Jan. 15. Music by Lothar Perl, played by the composer and by Max Fickel at two pianos, served as background for the choreography of Miss Schoop.

F. C. B.

Edgar Stillman Kelley

### Alexander Lipsky PIANIST

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Robert Weede, baritone; Clelia Fioravanti, mezzo-soprano; William Penny Hacker, pianist; Juanita Cansino, Spanish dancer, and Mercado's Tipica Mexican Orchestra.

The Washington Choral Society, Louis Potter, conductor, will give Bach's 'St. Matthew Passion' at Washington Cathedral on March 21. The chorus will be augmented to 200 singers, and outstanding soloists and a symphony orchestra and organ will assist in the performance. This will be seen of the performance of the performance

formance. This will be one of the most ambitious undertakings yet executed by this enterprising group of vocalists. The Friday Morning Music Club, now in its fifty-second season, continues its weekly meetings this season and its

weekly meetings this season and its notable programs by Washington's leading artists.

In the Howard University Concert

Course of six musical events, three concerts remain. Hugh Porter, organist of the Collegiate Choir of St. Nicholas, will give a recital in Andrew Rankin Memorial Chapel on Feb. 8. On March 1, Dorothy Mainor, American soprano, will appear in recital, and Muriel Kerr, American pianist, will give a concert March 15.



The New Band Shell

## SIOUX CITY

Symphony, Choruses and Band to Participate in Music Week Festival—School Organizations to Enter Festivities

> By EDITHA K. WEBSTER SIOUX CITY, IOWA., Feb. 5.

USIC festival week in Sioux City, M Way 22 to 29, will be everybody's fete. Choruses, a prize winning band and the Sioux City Symphony will be Nightly concerts will be the heard. climax of seven days of music, in homes and schools, by radio, to luncheon clubs of business men and women, and amplified out of doors from the First Presbyterian church.

Maurice T. Iverson, director of musical education, is chairman of the The program, tentatively outlined, will include as daily features a radio broadcast from KSCJ station, a young artists recital, the amplified organ recital and the evening bandshell con-Symphonies of light are played certs. upon the shell from a keyboard.

The week will open with Sunday morning observances and music in all churches. Nightly concerts will be inaugurated with sacred music Sunday by combined church choirs of more than 500 voices. Five other nights will be alotted as follows: First-Senior high schools; two a cappella choirs and two orchestras, 400 voices and 200 players; second-Junior schools and grade schools, each group to have a chorus of 500 picked voices and an orchestra of 100 players, totaling 1,200 children; third—Monahan Post band for five years winner of First prize at national American Legion conventions and leading parade band at the Paris convention; fourth-Joint concert by the Sioux City Symphony and the Sioux City Festival chorus, 300 voices, and fifth-Joint appearance of male choruses, the Nordmendenes Singers, Shrine Chanters, Swedish Glee club and Apollo Club, approximately 100 singers

### Music Clubs and Choruses

Women's choruses will go to the Luncheon club meetings, among them the Mary Wall Borman Choral club, the P. T. A. Mothers chorus, the A. Mothers chorus, the the P. T. A. Mothers chorus Woman's club chorus and the C. Choral club. The a cappella choir of Morningside college and glee clubs and orchestras there and at Trinity college and Briar Cliff college, all will participate in some way in the observance of the week, it is expected.

Music festival week is a highlight in the spring program of Sioux City. Remaining on the winter series of the Sioux City Civic Concert course are concerts by Luboshutz and Nemenoff, Feb. 21; and the Sioux City Symphony, with Douglas Beattie, baritone, as soloist, March 14.

The second children's symphony concert this season will be March 14, spon-





Paul MacCollin, Con- Leo Kucinski, ductor of the Festival ductor Chorus City City Symphony

sored by the Sioux City Junior League. The spring concert of the Morningside College choir will be on Feb. 28. The Morningside College faculty string quartet will play in a spring recital. School and college glee clubs all give spring concerts.

Artists for the 1938-39 series of the Sioux City Civic Concert course are not yet chosen. The twenty-first annual presentation of 'The Messiah' by the vet chosen. Sioux City Festival chorus will be one number, probably.

Sioux City boasts a prize winning Eagles lodge band, which took firsts in 1936 and 1937 at Chicago national conventions; a substantial chapter of Mu Phi Epsilon sorority; a chapter of the American Guild of Organists; nationally federated Schubert club, and music departments of the Woman's club and the American Association of University Women.

### Pittsburg, Kan.

(Continued from page 281)

previous festivals. The soprano soloist has not vet been chosen. They will sing in 'Christ in the World', a new work by Noble Cain, and the 'Messiah', the former on April 28, the latter on May 1.

Peter Dykema, of the Columbia University, New York City, department of musical education, will be chairman of judges for the student contests; assist-ants are Fred Joste, first clarinetist of the Kansas City Philharmonic; Jacques Blumberg, assistant conductor of the Kansas City Philharmonic; Howard Taylor, University of Kansas teacher of

A joint dance and music recital will

be presented the night of April 27.
Dr. McCray came to Pittsburg in 1914 and directed the first festival, adding high school contests in four years. One festival concluded, he has begun immediate preparation each time that to follow. Organization of the festival chorus, and orchestra starts as soon school opens each autumn.

On March 13 choruses from a score of class B, C and D high schools will give a concert in the College auditorium.
On Feb. 10 the College orchestra and chorus will give a concert in Chanute. Kansas. The Ruth Page Ballet from the Chicago Opera Co. will perform in

Pittsburg on Feb. 7.

Thus inspired, the Pittsburg senior high and junior high schools definitely have made music a major study. Gerald M. Carney, graduate of the college, on March 3 and 4 will direct the fourth annual presentation of a Gilbert and Sullivan comic opera, 'The Gondoliers', Sullivan comic opera, 'The Gondoliers', having a chorus of 100 and an orchestra of thirty. The band of sixty pieces

### DESMOINES

New Civic Symphony Schedules

Spring Concerts— Schools to Join in Annual Festival -

Civic Course Offers

Events

Three



Lorrain E. Director of Music Education in the Pub-lic Schools of Des Moines

> By CLIFFORD BLOOM DES MOINES, IA., Feb. 5.

THE appearance of a new symphony on the musical scene in Des Moines during the past winter has given rise to expectations on the part of local music lovers for a busy and gratifying spring season.

The Des Moines Civic Symphony, Willard A. Moore, conductor, which was organized early in the fall, is scheduled for a spring series of three concerts all to be played at the Hoyt Sherman Auditorium.

The first of the series will be given on Feb. 27 with Lorrain Watters as guest conductor. Frank Noyes will be the guest conductor and Evelyn Teander, pianist, of Chicago, will be the soloist at the second concert on March 20, and at the third on May 8, the orchestra will be assisted by the Des Moines Philharmonic Choir, an a cappella group of sixty voices under Clifford Bloom.

Two concerts remain of the current Civic Music Association series; one by the St. Louis Symphony, which will play at the Shrine Temple on Feb. 20, and a recital by Nathan Milstein, violinist, at the Hoyt Sherman Auditorium on March 21. On Feb. 18, the Junior League of Des Moines will present Doris Adams Hunn at the Hotel Ft. Des Moines ballroom in a symphonic analysis of the Sibelius Second Symphony which will be included on the program of the St. Louis Orchestra.

An extensive series of musical appreciation programs for the school children of the city during the spring months is



The Hoyt Sherman Place Auditoriun

announced by Lorrain E. Watters. director of music education in the Des Moines Public Schools. Included in this series will be more than fifty concerts by the Des Moines String Quartet. The music to be presented will be chosen and graded in accordance with the ages of the listeners.

The annual spring music festival of the Des Moines Schools will be held during the last week in May at the Des Moines Coliseum under Mr. Watters. Of the three concerts to be presented in this festival, two will be given by singers and players picked from the orchestra and band groups of the four Des Moines high schools, and the third concert will be presented by an all-city elementary school orchestra of some 300 players, ranging in age from nine to eleven years. A feature of this concert eleven years. will be the playing by the children of a special arrangement in piano concerto form of the Mozart piano Sonata in F.

A new honor has come to the music division of the College of Fine Arts of Drake University in its recent admission to full membership in the National Association of Schools of Music. activities at Drake for the spring season include a symphony concert in April by the Drake University Symphony of sixty pieces, under Frank Noyes, and performances on Feb. 25 and 26 of Gounod's opera 'Faust' at the University auditorium with an all-student cast, chorus and orchestra. The opera will be produced under the general artistic direction of the dean of the College of Fine Arts, Dr. Herbert Gould, formerly of the Chicago, Cincinnati and Philadelphia opera companies, and the per-formances will be conducted by Prof. Frank Noyes.

will present a program of standard numbers on Feb. 3, assisted by the boys' glee club. The orchestra on April 17 and 18 will give a concert, assisted by the girls' glee club.

The band looks forward to the annual Ozark festival in Joplin, Missouri, early in May, the Middlewest band festival at Lawrence, Kansas, late in May d an autumn series of appearances Pittsburg's annual Coal Festival, a Santa Claus parade, which drew 20,000 persons to the city last fall, and intricate drills at football games. Further progress by the high school orchestra and chorus will be made at baccalaureate and commencement services. Excerpts from well known cantatas will be given.

new structure, ground for which was broken only a few weeks ago, will be ready for occupancy next autumn. will contain one of the finest high school music departments in the Middlewest, with numerous practice rooms for groups and individuals and a soundproof studio for radio broadcast work. In laying groundwork, Dr. Carney also aids in directing operettas each year in both Pittsburg junior high schools and its six grade schools. This year he organized a grade school orchestra of arly fifty pieces. Weekly Thursday band concerts are

presented in Lincoln Park. A notable advance for these was the construction in 1937 of a band dome in a natural amphitheatre in the park.

Women's clubs' interest in music

centres chiefly in the programs and concerts sponsored by the Treble Clef Club, a member of city, county, state and national federated clubs.

### Lindsborg, Kan.

(Continued from page 281)

April 15, the program will consist of the rendition of 'St. Matthew Passion' by Bach. Outstanding soloists are being

engaged for the events.
In addition to the oratorios, there will be concerts by the musical organizations of the institution: the Bethany Symphony, the Bethany Band, and the College A Cappella Chorus.

A great impetus was given to the musical life of the college and the comthrough the construction of Presser Hall on the campus some years ago, at a cost of \$235,000. The concert auditorium, modern in every detail, equipped with a fine Moller organ and upholstered chairs, with a seating capacity of 2,800, makes one of the best concert halls in this part of the country.

# KANSAS CITY

Continued from page 255)

Joseph Michalek, second violin; Harold ewton, viola; and Harry Sturm, 'cello. Wiktor Labunski, pianist and Carl Fruh, 'cellist have augmented the ensemble in quintets performed on the first two programs

rograms.

The Harding String Quartet, comprising Joseph Harding, and Markwood Holmes, violins; Carl Douglas, viola, and Delssohn Conway, 'cellist, are heard in the salon of the Pro-Arte School of Music. Three concerts are

offered in the series.

The Pro-Art School of Music, Bertha Hornady, director, formally opened their school in Sept. 1937. There are departments in piano, voice, violin, or-chestral instruments, theory and dram-atic art. The school specializes in preschool, junior and intermediate grades, for which there has been a large rollment. March 3rd, Angela Diller, from the Diller-Quaile School, New York) authority on piano teaching methods, will hold a three day course of intensive training at the school. The Harding String Quartet is sponsored by the Pro Art School. The Kansas City Musical Club,

Gladys Gwynne Combs, president, will again present miscellaneous programs for the monthly assembly meetings. Ensemble work is stressed in each department. A chamber music orchestra has been organized in the string department, under N. DeRubertis. This group was presented in the Fall evening concert. Another program will be featured in the Another program will be teatured in the spring. At this concert the vocal ensemble of thirty voices will be heard. Other officers of the club include, Mrs. Towie Hess. Mrs. Miles G. Blim, H. Lewis Hess, Mrs. Miles G. Blim, Mrs. Spencer Gard, Evaline Hartley, Mrs. Percival Adam and Mrs. Tyree Newbill. Mariamme Clark heads the philanthropic department and Mrs. Lee Riley is editor-in-chief of the Bulletin.

Moment Musical Club, James Neal Foster, president, have been organised for twenty years. There are forty members, all actively affiliated with the Kansas City Musical Club.
Mrs. Harold Hays is chairman of the

### Mu Phi Epsilon Begins 17th Season

The Mu Phi Epsilon (Mu Delta Chapter) has inaugurated its seven-teenth season of Morning Musicales in Edison Hall. Evelyn Swarthout, pianist, was guest artist on the first concert. A costume recital was featured on the second program, the third will offer a four piano ensemble with string accompaniment and the last event will be a cos-tume program, directed by Mrs. Sam Roberts. This sorority has for sixteen years provided sixteen thousand dollars in scholarships for gifted students. Mrs. Ralph Street is president and Mrs. Paul Barnett, program chairman.

The Tau Chapter of the Sigma Alpha

Iota sorority are continuing monthly concerts at the Nelson Gallery of Art. Their evening program was held at the Kansas City Athanaeum and sponsored by Mrs. Fred C. Trigg, Mrs. Victor Seiter and Mrs. John G. Lapp, patron-

The Philharmonic Chorus of fifty members, Ladislaus Gamauf, director, will sing Brahm's 'Requiem', accompanied by thirty-eight members of the Philharmonic in Ararat Temple on Feb. 25. The Spring concert will feature an a cappella program of fifteenth and six-





Mabelle Glenn, Di-rector of Music in the Kansas City Pub-lic Schools

Gladys Gwynne Combs, President of the Kansas City Musical Club

teenth century music and will include a composition of Mr. Gamauf's.
The Cranston School of Music an-

nounces greatly increased enrollment over the past year. Rehearsals are going forward for a spring program made

up of scenes from grand opera.
The Kansas City Music Teachers Association features monthly programs. Lectures by music educators have been given by Louise Sumwalt, Dr. A. W. Adams, Elizabeth Cannon. Students are presented in recitals at the Jenkins Auditorium. Commencement programs are held in June at which time certificates are presented. Officers include Thusnelda Bircsak, president, with Storms, Opal Eichler E. Arthur Storms, Opal Eichler, Edna May Fox, Eugene Christy and Mar-jorie Standart filling other offices. The Kansas City Orchestral Training

School, N. DeRubertis, director, plans two concerts for the season, one in honor of Saint-Saëns and the other a program of American music. The list many graduates in ranks of pro-

fessional orchestras.

The Kansas Guild of Music and Allied Arts Teachers is a state charter organization, having power to confer diplomas and certificates upon students completing the required curricula. season's principal activities include the annual mid-year and commencement Artist students perform conconcerts. certos with orchestral accompaniment. N. DeRubertis is conductor. The dramatic and dance departments present plays and programs at monthly recitals. Wort S. Morse is active president and Ottley Cranston, honorary president.

# LAWRENCE

(Continued from page 281)

number, attract large audiences, the Christmas Vespers in two performances performing to more than 6,500 people.

### University Players Active

The University Symphony of eighty members, Karl Kuersteiner, conductor, gives three major concerts besides accompanying choral and instrumental The University band has enrolled 100 members. There is also a preparatory band division. The Men's Glee of fifty members, Joseph Wilkins, director, will tour for a week through April, as will the Women's Glee Club, Irene Peabody, director.

The Lawrence Choral Union, combining University singers and groups in the city has been re-organized under the leadership of W. Otto Miessner, head of the Public School Music Department in the University. On March 27, 'Pilgrim's Progress' by Edgar Stillman Kelly will be sung with orchestra and soloists. Dr. and Mrs. Kelly will attend the performance.

The Westminister A Cappella Choir, led by Dean Swarthout, with seventyone voices, will present concert programs in Kansas City, Mo., Topeka and other cities, in the spring.

The annual music week festival, scheduled for the first week in May, brings Dr. Howard Hanson to the University to conduct a program of his works. He will speak at the All-University Convocation on Fine Arts Day, 4. Other events of the week include the annual Young American Arprogram, at which event an outstanding young artist is presented.
Dalies, Franz, Eunice Norton, Evelyn
Swarthout, William Harms, Kathleen
Beatrice Belkin and others have appeared on this program.

Under the auspices of Mu Phi Epsilon, the Opera, 'Hansel and Gretel' will be a feature of the opening day on May 1. The last three days will feature the midWestern music festival. Orchestras, bands and other musical groups be brought to the campus for competition and constructive criticism.

In March, a series of senior and grad-

uate recitals will occur.

# WICHITA

(Continued from page 281)

March 8, under the auspices of the

Friends University.

Nelson Eddy will be presented April 29 by William F. Floto, who reports the 4,000 available tickets already sold.

Thurlow Lieurance, dean of the School of Fine Arts of the municipal University of Wichita will give a concert of his recent compositions on March 5 under the auspices of the Saturday Afternoon Musical Club. With his Minisa Orchestra and Chorus he will offer numbers from his 'Sea Sketches', 'Glacier Park Suite', and his 'Campfire Suite', all recently composed. from his

The Lieurance orchestra will play his Trails Southwest' on Feb. 20, at the university when James Francis Cook, ditor of The Etude will be guest for

'Lieurance Day', an annual event. Dr. Harry Lamont, director of the University of Wichita symphony will present the university string ensemble in a concert the latter part of May.

### Band Concerts to Be Given

Walter Duerkson, director of the University of Wichita band will lead an annual concert on April 24. A few weeks later the band will embark on its annual tour of the northeastern Kansas high schools.

More than 100 students of Friends University will participate in the week of light opera at this college March 21 to 26, according to Alan Irwin, dean of the music school. Productions will include the Gilbert and Sullivan 'The Mikado' and 'Patience', and Smetana's 'The Bartered Bride.'

Friends University will be host to more than 1,000 southwestern Kansas high school students at the annual musical festival early in April. Scholarship prizes will be awarded in vocal and

instrumental, group and solo numbers. The 'Singing Quakers', the Friends ninety-voice choral group will dozen Kansas towns early in May dur-

ing annual tour.

More than 1,200 high school musicians are expected to compete in the annual Southern Kansas Music Festival Feb. 24 to 26, under auspices of the music department of the Wichita city schools. Guest conductors will include Joseph Maddy, University of Kansas, director of the Interlochen, Mich., sum-

mer camp; and Carol M. Pitts, supervisor of music of the Omaha, Neb. schools

The Wichita school children's concert series will have its final musical number March 10 with Winifred Christie who will give a concert on the Moor double

keyboard piano. Scores of entries already are being received for the annual Saturday After-noon Musical Club student contest on Feb. 19. There will be competition in piano, voice violin and 'cello events, according to Mrs. John Newman, president.

# COLUMBIA

University Concerts and Organizations an Important Factor - Annual Interscholastic Meet Planned

COLUMBIA, Mo., Feb. 5.—There is unprecedented interest in musical events scheduled for the season in this

state university town. The Univer-Concerts are exceptionally well attended, this son's artist includ-ing: Don Cossack Male Chorus, Serge Jaroff, conductor; Jascha Heifetz; St. Louis Symphony, Vladi-mir Golschmann, conductor; Ru-dolph Ganz; John Charles Thomas:



James T. Quarles

Elisabeth Rethberg; and Ezio Pinza.
Activities of the School of Fine Arts,
Columbia University, include a concert
by the University Chorus, James T.
Quarles, conductor and the University Orchestra, Roger Whitmore, conductor. These organizations will join in a per-formance of Verdi's 'Requiem' in May. Other programs scheduled are to be givthe Women's Glee Club, Kathen by the Women's Glee Club, Katherine Penick Durrett, director, assisted by the University String Quartet; a program by the University Band, George Venable, director; a joint recital by Katherine Penick Durrett, soprano, and Elizabeth Sours, violinist, Elizabeth Taggart, accompanist; Theodore Norman, pianist; and Allan Faber Schirmer, tenor.

The annual music contests of the Interscholastic Meet will bring High School students from all parts of the state, to participate in the contests. This meet does much to stimulate the performance of better music in the schools of Missouri. BLANCHE LEDERMAN.

# EMPORIA

(Continued from page 281)

Music Teachers Association meeting at Emporia State Teachers College on March 3 and 4. Mr. Frantz is to give the third on the Community Concert series and will remain to conduct master classes for the Music Teachers meeting. A "choral night" featuring Kansas col-lege choirs is planned for the second

night of the meeting. Emporia State holds its twenty-sixth All-Kansas High School Music Festival, April 26 to 29 inclusive, with about 5,000 high school musicians en-

(Continued on page 297)

# A Symphony Plays in America's First Theatre

Charleston String Symphony Participates in Festivities Celebrating Re-opening of Dock Street Theatre, 201 Years Old

HARLESTON, S. C., Feb. 5.— Farquhar's comedy 'The Recruiting Officer', presented by The Footlight Players, re-opened the first theatre in America on Nov. 26, 1937, when the Dock Street Theatre, rebuilt in a style similar to English playhouses of the seventeen-hundreds, again offered the play which began its career two

hundred and one years ago.

During the week's festivities which celebrated the opening, the Charleston String Symphony, Tony Hadgi, conductor, participated in most of the events, playing half-hour programs to open the play performances. The members of the ensemble were dressed in colonial costume to enhance the charming atmosphere of the interior of the house and all of the incidental music to the play was performed by the Symphony. On Nov. 28, by special request of the Mayor, the orchestra gave a special concert occupying the entire eve-

Lewis Richards, harpsichord player, was the soloist in Luigi Borghi's Con-certo in D, and the other works performed upon a program notable for its adherence to the classic composers, were the Concerto Grosso, Op. 6, No. 6, by Handel; Haydn's Divertimento in E Flat, and Carl Stamitz's Orchestra-Quartet in F, Op. 5, No. 4.

### Other Symphony Events

The Charleston String Symphony' activities for the season of 1937-'38 were not confined entirely to these events, however, for they were also



The Charleston String Symphony, Attired in Colonial Costume, Gives a Concert in the 201 Year-Old Dock Street Theatre

heard in a program on Dec. 13 with Gerald Warburg, 'cellist, as soloist in Haydn's Concerto in D, Op. 101. Other works were Corelli's Concerto Grosso, No. 8; the Tchaikovsky-Dubensky Scherzo, and the Waltz from the for-mer's Serenade, Op. 48. C. Philip Emanuel Bach's Third Sinfonia completed the program. Another concert was given on Feb. 14 when Edwina Eustis, contralto, was soloist. One remains to be heard, that of April 25, when Inez Lauritano, violinist, will be the soloist.

No one in the String Symphony receives any remuneration and its members play for the purposes of relaxation and pleasure and because of a love for Returns from the concerts are used to defray theatre rental and other expenses incurred. Maud Winthrop Gibbon is manager and Josiah E. Smith, president of the board of directors.



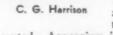
The Exterior of the First Theatre in America

### CIVIC MUSIC SERIES HAILED IN GREENSBORO

Association Offers Opera Guild, Singer, Pianist and the Kolisch Quartet

Greensboro, N. C., Feb. 5.—The Greensboro Civic Music Association has functioned for eleven years under the Civic Music Plan,

and for the past several seasons has been presenting its concert series to a sold-out" membership. Over sixty-one artists and artistic attractions have ben heard un-der Civic Music auspices, but the officers feel that the 1937-38 course is among the greatest



they have ever pre-sented. Appearing in Greensboro this season are: The Salzburg Opera Guild, season are: The Salzburg Opera Guild, National Symphony, Gina Cigna, Ru-dolph Serkin, and the Kolisch Quartet. Mr. C. G. Harrison heads the association this season.

Mr. Harrison has been active in musical affairs since 1912 when he brought to Greensboro the first symphony or-chestra ever to appear in North Caro-lina. S. M. Harrington of Civic Concert Service assisted the local committee during the membership week.

## CAROLINAS

Symphony to Give Three Remaining Concerts with Guest Soloists -Clubs and Concert Courses Add to Activity



G. S. de Roxlo, Con ductor of the Char lotte Symphony

### CHARLOTTE

By Louise Young Workman CHARLOTTE, N. C., Feb. 5.

CHARLOTTE, N. C., is attracting national attention by the variety of its musical interests. It is the only city in the state to support its own Symphony. Organized by the conductor, G. de Roxlo, the orchestra of fifty-two pieces is now in its seventh season. For the thirty-sixth concert on Feb. 18, Dorothy Baker, soprano soloist at St Bartholomew's Church in New York will be guest soloist. Other concerts wil be given on April 9 and May 27, the final concert to feature a famous guest

Charlotte's Community Concert Association, David Ovens, president, is the city's largest musical organization, comprising more than 1,100 members. Five concerts were offered on the current series, with the Gordon String Quartet yet to appear on Feb. 28, and the Russian Imperial Singers on April 7.

### Music Clubs Active

The Charlotte Music Club, Mrs. Mary Justice Sherrer president, now in its eleventh season, will present in recital on March 1, Mark Hoffman, head of the music department of Greensboro College for Women, Greensboro, N. C. Beginning Feb. 20, the club will sponsor public concerts by its members on alternate Sunday afternoons, the series to be concluded with a program by the club chorus.

Treble Clef, music department of the Woman's Club, Catherine Goggans chairman, is devoting the year to a study of "Women in American Music." The final meeting for the year will be held on Feb. 22, when a program on Colonial music will be given.

### College Series Attract

Davidson College, at Davidson, and Winthrop College at Rock Hill, both a short distance from Charlotte, attract numbers of Charlotte people with their concert series. The Davidson series is unique in that this season, for the first time, all concerts are offered to the student body and friends of the college without cost. Julian De Gray, pianist, will be presented there on Feb. 16; James Gillette with the Hammond or-gan and a chamber orchestra on March and the Little Philharmonic Symphony of Chicago, on April 6, Shapiro conducting.

Yet to appear on the Winthrop series are the Westminster Choir on Feb. 10 and the Jooss Ballet on Feb. 19.

The Charlotte Male Chorus, led by J. Milton Panetti, and composed of twenty-six business and professional men, will present the second public con-

(Continued on page 315)

### GREENVILLE

South Carolina Federation of Music Clubs to Hold Meeting in Greenville in May-Music Teachers to Meet in March

### By ELEANOR KEESE BARTON

GREENVILLE, S. C., Feb. 5.

THE Jose Ballet, Josef Szegti, and Dalies Franz, scheduled for appearances in Greenville on Feb. 18, March 18, and March 28, respectively, will round out an artists program for season 1937, 238 accord to rouse in the histoarch 1937-'38 second to none in the history of ths city. Early in the season Bidu Sayao and the New English Singers were presented in the auditorium of the Womans College Fine Arts building by the Greenville Community Concert Association, now in its fifth season.

The South Carolina Federation of

Music Clubs, representing 110 senior and junior organizations will hold its annual meeting in Greenville on May 12, 13, and 14 with Mrs. R. B. McKorrell of Hartsville presiding. The Music Club of Greenville and the Crescent Music Club with Mrs. C. C. Withington and Mrs. Charles D. Lee as presidents will act as hostesses. More than 350 delegates and visitors are expected to attend the meeting including 200 junior and juvenile members to whose program

the last day of the meeting is given. An artist program presented by members of the faculty of the School of Music of the Womans College of Furman University, Wendell S. Keeney, director, a program on church music, one devoted to music in the home and other interesting features are a part of the convention pro-

An early Spring program that is anticipated with peculiar interest will be given by the Bach Choral Society under H. Merrills Lewis, head of the department of organ at the Womans College and professor of theory and composition. The society was organized in the autumn of 1937 with approximately eighty members assembled from the music departments of both the Womans College and Furman University, as well as from the city. In addition, about 100 patrons and patronesses sponsor the Choral Society.
The South Carolina Music Teachers

Association will hold its annual meeting at the Womans College on March 18 and will be guests of the Community Concert Association at the Szigeti concert.

The Rotary Boy Choristers under George Mackey, composed of fifty-five boys and twenty-five men, will give at least four more programs before the season comes to a close in early June. At present they are preparing a program drawn from five of the world's greatest oratorios which will be presented in late February in the audi-

(Continued on page 315)

# **Creative Forces in Czech Music**

(Continued from page 27) tone (1) are dealt with. Hába is a composer of great fertility and of strong visionary talent.

#### Seeks to Rejuvenate Musical Form

Starting from the hypothesis that our chromatic scale embodies a compromise, no nearer to the natural scale than any further division of the octave, he writes music which in spite of all its complication never seems artificial or affected. His melody, distillated from a material of smallest intervals, is convincing and natural. Furthermore Hába is the European musician seriously intent on a rejuvenation of musical form. In this respect he goes further than Claude Debussy (to whom the sonata and fuge seemed outworn); further than Anton Webern (who tries to renew the old patterns by aphoristic compression), and further than Alban Berg (who by a grandiose synthesis of traditions found his way towards new forms). Hába decidedly refuses the whole method of the "thematic style," He demands and produces a music without repetitions and reprises, without Durchführung, without thematic polyphony. His forms are based on permanent invention and melodic development (in which naturally certain motives recur, but never unaltered) and on dynamic and harmonic climaxes. One of the most important achievements of this "a-thematical style" is the opera 'The Mother' (in quarter-tones) which was successfully performed in Munich under Hermann Scherchen in 1930. Also some chamber music for strings (in sixth-tones) shows Hába's unique talent. He has found plenty of imitators, among the young Czechs, but as yet not a single congenial follower. His brother, Karel Hába, a simpler but highly potent nature, belongs among the remarkable personalities of his mental sphere.

The strongest talent from Hába's school is doubtless the young H. W. Süskind, a composer and pianist of revolutionary elan and almost French esprit who in the sphere of piano and choral music has his own ideas.

### A Transmutation of French Influence

With Hans Krasa the fertility of French influence on exceptionally gifted and very refined nature is apparent. In his differentiated songs there is a maximum of expression reduced within a few formally crowded bars: a new art of musical aphorism beyond tonality and classical form patterns. These songs, although impressionistic in style, are very close to Schönberg's early music. Krasa's talent in the gay opera 'Verlobung im Traum' ('Betrothal in Dream', after a novel of Dostoievsky) has risen to great heights. The opera contains arias and ensembles of the finest irony and brilliant craft. Besides a string quartet and an oratorio 'Die Erde ist des Herrn' ('The Earth Is God's') on words from the Psalms, composed for mixed choir, orchestra and solo quartet, Grasa has written a symphony in three movements which Koussevitzky has played in Boston. His most recent work is a concerto for cembalo and orchestra which is praised by competent men as a masterniece.

A cosmopolitan is the ingenious Bohuslav Martinu, a Czech living in Paris. He is equally under modern French influence and that of Igor Stravinsky, whose rhythms have incited him. In the dryness and motoric glare of his musical idiom his style is unique. The symphonic-poem 'Half-time', a string quartet, piano pieces and an opera now in preparation at the National Theatre in Prague prove the versatility of his talent.

Among the German composers of Czechoslovakia Fidelio Finke stands in the first line. Though not a member of the



Emil Burian

young generation he is still in the vanguard. His slow nature, always wrestling with his material, has produced works of marked stylistic difference, music of all sorts from short epigrammatical piano pieces to the mystical-religious opera 'Die Jakobsfahrt' ('Jacob's Ascension'). Finke achieves his most genuine effects in polyphonic, harmonically daring orchestra and chamber-music. As dean and teacher of composition at the German Music Academy in Prague he has influenced the musical youth of this city in a progressive sense.

One of the best appreciated men of the last few years is Pavel Borkovec. He is today perhaps the most cultured and urbane among Prague composers, a man who also takes large interest in the other arts and who cultivates European ideas. His songs, piano pieces and chamber compositions, particularly a much-played sonata for violin and piano, prove a fine cultured hand

particularly a much-played sonata for violin and piano, prove a fine cultured hand
and keen sense of form.

With two other young musicians, Borkovec belongs to the painters' group
"Manes", which forms a kind of secession
within the Prague artistic life and attracts
much attention by its revolutionary exhibitions. The two other musicians are Isa
Krejči, a very fine, somewhat decadent
type of composer, and Jaroslav Jezek.
Jezek is an unusual talent oscillating between seriousness and music-hall style—a
sort of Czech Kurt Weill with a decidedly
American note. As stage composer for
the vanguard theatre Voskovec & Verich
he wrote show-music and chansons of a
revolutionary character, some of which became popular in Prague.

### Achievement of Emil Burian

A talent cognate to his, but of greater vitality, is that of Emil F. Burian, the founder and leader of the other Prague vanguard stage, "Divadlo 38". Eight years ago the National Theatre brought out a ballet 'Bassoon and Flute' by the then very young composer, which in spite of strong influences (particularly from Erik Satie) demonstrated a quite personal gift. It was a synthesis of Czech folksong and the means of radical modernism, striking in its force and rudeness. But added to this was an enormous sense of dramatic effect, an inborn feeling for the stage. A popular opera, 'Master Hippocras', showed this quality in a still higher degree. At the Music Festival in Siena in 1928 Burian aroused attention by his invention of the "Voiceband", a chamber choir of instrumental virtuosity for which he wrote a series of most original compositions. Later on he turned more towards opera production until he founded his own theatre, a company of young people which gives performances of startling preciseness and most audacious modernity.

audacious modernity.

In the Czechoslovakian province, too, there is an abundance of musical gift. Mention must be made of Oswald Chlubna, a pupil of Janaček's, whose String Quartett in C develops important thoughts in a masterly, very modern form; also the Slovakian Eugen Suchon, who, besides

Ladislav Holoubek and Alexander Moyzes, represents Bratislava's school of composers and who amazed the Prague public by a fiery violin sonata and some very interesting songs.

A quite new name is Klement Slavicky, who in a trio for oboe, clarinet and bassoon proved an uncommon talent. His technique of quickly repeating small motives and changing their character frequently means of variation, is highly intriguing and musically fertile.

(Note on the pronunciation of Czech names: all vowels are short, except those with an "accent aigu"; š sounds like the English sh; č like ch; z like the French j; r like rsh; č like ye. Every word has the accent on the first syllable.

# Lawrence Tibbett as A Schoolboy

(Continued from page 25)
... of a frail boy who put up a horizontal bar in his back yard, and climbed and yelled his way to health ... of that boy's disappointment when he failed to get into the glee club in his freshman year at high school ... and of his elation when he made the club the following

#### Tibbett Plays Mercutio

Mrs. Trummer remembers the school performance of 'Romeo and Juliet' with Lawrence Tibbett as Mercutio.

"A very beautiful girl had the part of Juliet, but she never seemed to give much to her lines. I whispered to her in the wings just before the curtain went up that if she didn't work just as hard as she knew how, Lawrence was going to steal the show."

Lawrence stood in the wings and shivered like a leaf that night, Mrs. Trummer remembers. But when the time came for him to go on for his long scene he was perfectly calm. Ordinarily, Mercutio's long scene is deleted from school productions because it detracts from the central characters, the teacher explained. "But we let Lawrence give it in its entirety. You could have heard a pin drop all the time he was talking."

Student reaction to this performance was found in an old school newspaper. The review said:

### He "Died" Beautifully

"Lawrence Tibbett is delighting his fellow actors by his wonderful playing in the part of Mercutio. He is sure to win the hearts of his audience in this character. He is finally killed in a duel, and does the dying beautifully."

Dr. Wilson does not need to refer to the file of old school publications to refresh his mind on the time Lawrence acted in a campus production of 'The Arrow Maker'.

Arrow Maker'.

"I can close my eyes and see him now. He was the young Indian—almost nude—all his ribs showing, and his arms and legs very thin. But you forgot all about that when he started to sing. The climax of the play came when Tibbett stood with his foot on the prostrated neck of Helen Jerome Eddy, defying the gods."

Miss Olive P. Wilson, who once taught Lawrence music history, says: "He showed a quick and keen understanding of the music he heard in class. But, when it came to handing in a notebook every once in a while—ah, that was a different matter!"

Lawrence never believed, even when he was at the beginning of things at school, in the Sarah Bernhardt theory of enhancing one's self, according to Mrs. Trummer. He believed that one should forget one's self as completely as possible in acting, and live the character he was playing. Before he stepped out on the stage for any dramatic work he would stand for several minutes in the wings, his eyes tightly closed. It was the way he had of removing himself from the real to the make-believe world, and giving to unreality, life.

and giving to unreality, life.

Miss Lucy Hifle, another teacher at the high school, spoke of the time she

acted as chaperon for The Players' Club when the students rehearsed after school hours.

"I am convinced they chose me for chaperon because they knew I would let them do just about as they pleased," she laughed. "I remember Lawrence Tibbett in that group as a very hard worker, willing to help. And," she added, "he had a very nice smile."

The year after Tibbett's big success with the Metropolitan Groud Constitution.

The year after Tibbett's big success with the Metropolitan Grand Opera he returned to the high school for the annual reunion. They all wondered what success might have done to him. He sang for the school, encore after encore, and afterward was found off in a corner of one of the schoolrooms, munching an apple and talking with some of the crowd he had known.

#### Class Prophecy

The final lines of type to be set up in the Manual Arts print shop about Lawrence Tibbett, schoolboy, concerned his future. It was part of the class prophecy for the graduates of Winter, 1915.

"By 1925," read the prophecy, "Lawrence Tibbett's name will be billed all over New York for his dramatic work. But before his big success he will earn his living by jerking sodas at Wanamaker's department store"

maker's department store."

On Jan. 3, 1925, strangely enough, the authors of that class prophecy learned they were pretty good as prophets. Papers all over the country carried stories on Tibbett's phenomenal success in 'Falstaff' at the Metropolitan Opera House.

Overnight he had become famous. But if part of the prophecy was correct, there was one point of error. Instead of jerking sodas at Wanamaker's, part of Tibbett's livelihood during those early struggling years came from singing at funerals, for fifteen dollars each.

### Dett's 'Ordering of Moses' to Be Given at Juilliard

'The Ordering of Moses' by R. Nathaniel Dett will be performed by the Oratorio Society, Albert Stoessel, conducting, with full chorus, orchestra and soloists, for the first time in New York on March 25 in the Juilliard Concert Hall. Mr. Dett's work was sung at the Cincinnati May Music Festival this year. Also on this program will be heard Mr. Stoessel's 'Festival Fanfare,' composed for the opening of the Worcester Festival Auditorium, Mrs. H. H. A. Beach's 'Christ in the Universe' and a 'Benedicite' by Ralph Vaughan-Williams. The Oratorio Society's regular subscription series will include Handel's 'Messiah' on Dec. 21 and Bach's B Minor Mass on March 1 in Carnegie Hall. More than 350 singers are members of the society this year.

### D. Sterling Wheelwright Gives Recitals

Washington, Feb. 5.—D. Sterling Wheelwright, chapel director and organist of the Church of Jesus Christ of Latter-Day Saints, is giving a series of organ recitals weekly on Mondays, Wednesdays and Fridays at the Washington Chapel.



Joslyn Memorial

Tuesday Musical Club Provides Distinguished Fare -Morning Musicales Offer Attractive Programs-Other Clubs and Schools Sponsor Events

### By EDITH LOUISE WAGONER OMAHA, Feb. 5.

THE Tuesday Musical Club continues to provide for this city its most distinguished musical fare. Mrs. Roy Page is serving her second term as president, while Juliette McCune has headed the program committee for many years. Mrs. Frank Conlin, for eight years membership chairman, has perfected a technique of annual autumnal cam-paigns for her committee of 150, working voluntarily, by which the house is sold out previous to the first concert of the course. This year, because of the special interest in the first, which was the recital of Yehudi Menuhin, the house could have been sold out a second

The artists yet to be heard this season are Josef Hofmann, on Feb. 24; and Emanuel Feurmann, 'cellist, on March 16. The very satisfactory auditorium of Central High School is the scene of these concerts.

The Morning Musical Club, with Mrs. Howard Kennedy as president and general manager, is receiving in its first year, enthusiastic support. Its concerts are eleven o'clock affairs in the ball room of the Fontenelle Hotel. Yet to appear under these auspices are the Oscar Bennett Singers on Feb. 25 and Vandy Cape, singing satirist, on April

Technical High School sponsors an activities course for the Students which features some of the young artists of the Music League, and vocal and in-strumental ensembles of unusual merit. A plan suggested by Dwight E. Porter, Principal, whereby the pupils buy stamps admitting them to the concerts, has proven most successful. Events include, on Feb. 7, Petrie and Company. Vocal and instrumental ensembles; March 18, Reginald and Gladys Laubin in Indian songs, dances and folklore. These are the attractions for the remainder of the season.

The women's division of the chamber of commerce will present Bettie Zabris-kie, 'cellist, assisted by Martin Bush, accompanist in recital, on Feb. 20, at the chamber of commerce.

### Many Groups Foster Music

Of the many professional and amateur organizations fostering musical development in this city, may be mentioned the Omaha Music Teacher's Association, Myrtle Cole, president; The Clef Club, rounding out its near-quarter century of promotion of sociability and good fellowship among representative musicians, Hazel Smith Eldridge, president; the Fortnightly Musical Club, Mrs. Wil-lard Slabaugh, president; the Amateur

# OMAHA





Conlin dent of Teachers' ership Chair the Tuesday Musi-cal Club

Musical Club, Mrs. Conrad Young, president; the Music Appreciation Club, Mrs. Jackson B. Chase, president; the Monday Musical, Mrs. Wayne McPherron, president; the Matinee Musical, Mrs. Crawford Follmer, president.

Flora Sears Nelson is serving her second term as dean of the Omaha Chapter Organists' Guild.

Sponsored by the national school band, orchestra, and choral associations, under the local chairmanship of Lytton S. Davis, director of music in the Oma-ha public schools, Omaha will be host to school musicians from five states from May 12 to 14. Guest conductors will include men of note. An all-city festival will be held on May 2, at Musnicipal Auditorium, by Omaha public schools.

# EMPORIA, KAN.

(Continued from page 294)

rolled. The festival was originated by the late Frank A. Beach and now is directed by Dr. Orville J. Borchers. head of the Emporia State school of music. Helen Jepson's concert on April 26 is the highlight of the festival's special programs and the last of the Community Concert series. Emporia State's symphonic chorus and orchestra will esent 'Elijah' one night of the festi-

The College of Emporia's 100-voice cappella choir, led by Dean D. A. Hirschler, will give its traditional per-formance of 'The Messiah' on Feb. 27. This, plus monthly vesper programs by the College choir, a concert by the Emporia State Symphony and frequent recitals by students and faculty of the colleges, completes the regular music pro-

gram schedule.

Weather permitting, 'Robin Hood' will be repeated in the spring at Emporia's Peter Pan Park amphitheatre. 'Robin Hood,' like the performances of 'Midsummer Night's Dream' set for mid-summer, is a civic project supported by subscription. by subscription. Dean Hirschler directs the 'Robin Hood' performances.

Earlier recitals by Helen Olheim and

the Gordon String Quartet, both on the Community Concert series, have completed one of Emporia's best years,

musically speaking.

### Leon Carson Soloist in Nutley

NUTLEY, N. J., Feb. 5 .- Leon Carson, tenor, accompanied by Nils Nelson, was soloist at the second concert of the Nutley Symphony Society on Jan. 20. He sang Lieder by Brahms, Wolf, Stranss and Marx. The Society performed chamber music of Mozart, Haydn and Schu-



Junior Department of the Amateur Musi-cal Club, Led by Ruth Dixon Black

### By HELEN H. MILLS PEORIA, ILL., Feb. 5.

CONTINUING its use of the Rialto Theatre for artist recitals, the Amateur Musical Club, under its newly elec-ted president, Mrs. Anna Lucy Smiley, will present the last of its series of four concerts by noted artists on March 15 Nathan Milstein, violinist, will have a return engagement. Besides sup-porting the Peoria Symphony in a gala concert each year, the club's own Phil-harmonic Choral of eighty voices is presented annually, under direction of George Gunn, this time at the Majestic Theatre on March 29. Just preceding this comes the last of the members' re-citals for the season, with Isabelle Lloyd, violinist, Adelaide White, pianist, and Herbert Lane, tenor. A decided inno-vation for the club will be a concert given entirely by men members: Sidney A. Williams, baritone; Kenneth E. Va-wette, pianist; and a quartet composed of Herbert Lane, first tenor; Howard Kellogg, Jr., second tenor; F. Robert Monagam, baritone, and J. W. Borland, bass. Works by Beethoven, S Brahms and Shostakovitch Schumann.

Under the guiding hand of Ruth Dixon Black the Junior Department keeps pace with its mother club, holds month-ly recitals by members of its roster of 300) with Clara Lasko as president, and this year is giving the first program in recognition of the Sesquicentennial of the Constitution to be held in the city. For this program, to be given next month, music of the time of Washing-ton and the 1780's will be played and sung, with the last half of the afternoon given over to voice and instrumental works of later American composers, inchaling Cadman, Rogers, Proctor and

### School Music Activities

Pre-eminent in public school projects is the recent installation of a fine Hammond organ in the new Woodruff High School erected last summer, on which the music of the Stephen Foster 'In Old Kentucky' will be played when the operetta is given the last of February, under the general direction of Eva Kidder, music supervisor. A number of other operettas and festivals will vary the spring months. Both Junior and Senior High Schools will participate, with Peoria again lost to the Big Twelve Music Festival the first of May and the a cappella choirs of the schools and the a cappella choirs of the schools appearing on a number of civic programs, and at conventions. Harvey Ganl's 'Hear America Singing' will be sung by 300 high school students on March 4 at the meeting of the Illinois Teachers' Association. In the band and orchestra sections of

the schools, another \$3000 has been appropriated to aid the work Irving Bradis doing. The money will provide, as did the same sum last year, for the purchase of the more expensive instru-ments needed by students. All the high school bands now have full instrumen-tation and instrumentation of the Junior

# PEORIA

Amateur Club Supports the Symphony, Its Own Philharmonic Choral, and Presents Visiting Artists



Ruth Dixon Black. Head of the Junior Department of the Amateur Musical Club

high school bands has begun. To the district band meeting in St. Louis next month will go two boy clarinet players from Peoria, Jack Burrell and John Whisenand. A Public Relations Radio Committee of the Peoria Teacher's As-sociation, with Miss Kidder as chairman, is giving a thirty-minute program weekly illustrating the school work, with faculty members, students and friends of education appearing, thus giving to the citizens a good idea of educational progress here.

Music Week will be celebrated by

schools, clubs and churches, by concerts among these being the annual May con-certs of the band and orchestra units connected with Bradley Polytechnic In-stitute and Bradley Conservatory of Music, under the general direction of William E. Donovan. The band has forty members, conducted by Edward Schlegel; the orchestra number thirty under Ruth Ray's leadership. Also during the first week of May will come the concert of Bradley's a cappella choir, conducted by Cardon V. Burnham.

Programs of note in the immediate future include a piano and 'cello sonata concert by Mr. Donovan and George Sopkin, 'cellist of the Chicago Symphony, after which Mr. Donovan expects to go to Boston to give another Sonata program with one of the Boston Symphony's cellists, continuation of the popular Vespers sung by Miss Kidder's choir at Westminster Presbyterian church, and two programs by the Mother Singers, also led by Miss Kid-

Of special importance is the creation now going on under a committee headed by George Bireley of a new Municipal Band, supported by the city, to be gathered from the best band players in the locality. With \$20,000 a year to start with, and with increases yearly, the Band expects to be ready to take part in Music Week, with William Call as conductor, to advance from a membership of thirty now to fifty in the near future, and to give indoor concerts in the winter as well as park concerts in the sum-mer. This is the first time Peoria has had a civic band supported by the com-munity instead of individually run bands of varying sizes and achievements.

### Billings, Montana Association Offers Three More Concerts

BILLINGS, MONT., Feb. 5.—The Billings Community Concert Association offers four concerts this season. Dalies Frantz, pianist, was heard on Oct. 16; Marian Anderson, contralto, will give a recital within a few days, on Feb. 7, followed by Wilbur Evans, baritone, on March 1. The season will close with the appearance of Fowler and Tamara,

# Italian Composers of To-day

(Continued from page 16)

Dittico campestre, for oboe and strings (1927)
Due danze antiche, for string ensemble (1928)
'Giovane Pastore' (1929)
Pazzi e pupazzi, for violin and pianoforte
(1930)
Divertimento for flute and harp (1932)
Two preludes for orchestra (1933)
Sonata in F for violin and piano
Toccata for orchestra (1935)
Three religious chants for voice and orchestra (1936)

Riccardo Castagnone was born at Brunate, Como, on Sept. 10, 1906. He studied at the Verdi Conservatory in Milan, and graduated there both as pianist and composer. His compositions embrace all types, piano pieces, chamber music, orchestral works. Frankly vir-tuoso pieces, his works are for this reason widely performed. Typical among these, is his Preludio Giocoso for large orchestra. He has also written a Suite of ancient dances, as every Italian composer has since Respighi; a Toccata for piano and orchestra, and various incidental music.

### Rosselini Composes Opera

Renzo Rosselini was born in Rome, on Feb. 2, 1908. He started composing in larger forms at an early age, and at twenty was engaged in the composition of a grand opera, the only one among younger Italians to try his hand at such an unprofitable task. The opera was never performed nor published. In his orchestral works and chamber music, Rosselini exhibits a rhapsodic talent along post-Lisztian lines.

A list of his compositions follows:

'La fontana malata,' for violin and piano (1925)

'Alcassino e Nicolletta,' lyric opera in four acts (1928-1930)
Suite in three movements (1931)
'Hoggar,' rhapsodic suite for orchestra (1931)
Prelude to Tasso's 'Aminta,' for orchestra (1932)

(1932)
Canti di marzo for orchestra (1933-1935)
'Ditirambo a Dioniso,' for orchestra (1934)
Trio, for piano, violin, and 'cello (1935)
'La Danza di Dàssine, "choreographic action"
in three parts, first performed at San
Remo, February 24, 1935.

### Nielson an Absolutist

Riccardo Nielsen was born in Bologna on March 3, 1908. He graduated from the Lyceum of Music in his native town. He writes in the idiom of absolute music, devoid of all literary as-sociations, and for expressiveness de-pends exclusively on the melodic line. His harmony is polyphonic, and eco-nomically stark. The list of his compo-sitions includes a number of works for orchestra and chamber music:

Sinfonia concertante for piano and orchestra

(1932)
Concerto for violin and small orchestra (1933)
Sinfonia in G (1934)
Divertimento for clarinet, bassoon, trumpet,
violin, viola and 'cello (1934)
Capriccio for piano and orchestra (1934)
Sonata for piano, Sonata for violin and piano,
Sonata for 'cello and piano (1933-1934)
Concerto for orchestra (1935)

### Márgola Influenced by Pizzetti

Franco Márgola was born in Brescia on October 30, 1908. In his early works he was influenced by the lyricism of Pizzetti, and was fond of the impressionistic halfand was fond of the impressionistic half-hues. Soon he changed to the more defi-nite style of Casella's type, with clarity of tonal outline and rhythm standing para-mount. He does not shun neo-romantic as-sociations, however, and does not subscribe to integral absolutism of the musical idiom. Among his works the following are the

most important:

nost important:

Adagio and Allegro for orchestra (1928)

'Il Campiello delle streghe,' for orchestra (1930)

Sonata in D, for violin and piano (1931)

Sonata in C for 'cello and piano (1932)

Concerto for chamber orchestra (1932)

'Espressione eroiche,' for orchestra (1933)

Preludio da concerto, for string orchestra (1936)

Gianandrea Gavazzeni was born at Bergamo on July 25, 1909. Equally well known as composer and writer on music, he wrote his first symphonic work at the age of

nineteen. He was too young to be tempted by the atonal experiences of the post-war years, and his first phase was neo-romantic, years, and his first phase was neo-formantic, in the style of Pizzetti. Soon, however, he freed himself from such influences, and went for inspiration to the folk songs of Lombardy. The problem of incorporating the melos of the popular song into the complicated structure of composed music is now his shift arrecognition. is now his chief preoccupation.

A list of his omportant works follows:

Preludio sinfonico, for orchestra (1928)
'La Morte di Daine,' for voice and orchestra

'La Morte di Daíne,' for votce and orcada (1929)
Sonata in G for violin and piano (1930)
Sonata in F for 'cello and piano (1930)
Concerto Bergamasco, for orchestra (1931)
Trio in D, for violin, 'cello and piano (1931)
'Paolo e Virginia,' melodrama (1932)
'Il furioso nell'Isola di San Domingo,' ballet to his own libretto (1933)

Ennio Porrino was born in Cagliari on Jan. 20, 1910. He graduated from Santa Cecilia in 1932. A pupil of Respighi, he follows that master in pursuing grandiloquent romantic subjects. As a native of Sardinia, he is strongly interested in the native folk music, and, in his best works, strives to reconcile the simplicity of popular melos with the lucciousness of Respiratory. lar melos with the lusciousness of Res-pighian instrumentation. Disregarding the juvenilia and compositions in small forms, the following are his important works:

'Aurora,' for children's chorus and three

'Aurora,' for children's chorus and three voices (1929)
Saltarello for orchestra (1931)
'Burlesque' for flute, oboe, clarinet and bassoon (1932)
'Tartarin de Tarascon,' overture for orchestra (1932)
'Sardinia,' poem for orchestra (1933)
Concertino for trumpet and orchestra (1934)
Sinfonia per una fiaba (1935)
Nocturne and Dance (1936)

Nino Rota was born in Milan on Dec. 3, 1911. He was a child prodigy, and at the age of eleven composed a full-fledged oratorio for solo voices, chorus, and orchestra, which was performed in Milan the following year. At fifteen, he wrote a lyric comedy in three acts to his own text. At seventeen, having studied with Pizzetti and Casella, he graduated from Santa Cecilia in Rome. He came to America in 1931, to enroll at the Curtis Institute of Music in Philadelphia. He returned to Italy, and at the age of twenty-four received an honorary doctor's degree at the University of Milan. A lyricist by nature, he is interested in the archaic modes and their possibilities when clad in modern dress. His Nino Rota was born in Milan on Dec.

list of compositions, apart from the Wunderkind period, follows:

Serenata, in four movements, for orchestra (1931-1932)

'Balli,' for small orchestra (1932)
Invenzioni for string quartet (1933)
Sonata for viola and piano (1935)
Canzone for eleven instruments (1935)
Quintet for flute, oboe, viola, 'cello and harp (1935)

Gino Gorini was born in Venice, on June 22, 1914. He studied in his native town, and graduated in piano in 1931, in composition in 1933. He subsequently studied with Malipiero. A concert pianist, he has the advantage of being able to perform his own works as few composers can. He is a prolific and precocious composer, as this list of his works shows:

ist of his works shows:

'Maschere,' suite for small orchestra (1932)
'Tre omaggi,' for orchestra (1933)
Concertino for seven instruments (1933)
Contrasti, for five instruments (1933)
Suite for piano and orchestra (1934)
Concerto for violin and orchestra (1934)
Due Studi da concerto, for piano and strings (1934)
Divertimento for two violins, viola, violoncello, flute, oboe, clarinet and bassoon (1935)
Symphony (1935)
Sonata for piano (1936)

#### Loss of Salviucci Mourned

Giovanni Salviucci had a brief life. Born in Rome on Oct. 26, 1907, he died on September 5, 1937. Undoubtedly one of the strongest talents among Italian composers, his loss is greatly to be regretted. He studied with Respighi and Casella. From the first he acquired a taste for representational music, from the second a technique tional music, from the second a technique of economy. He eventually compromised, writing works of large design within a well-defined form, thematically consistent, and cleansed of all pseudo-romantic superfluities. A list of his compositions includes the following works:

he following works:

'Samarith,' symphonic poem (1927)

'Saul,' symphonic poem (1928)

'Campagna Comana,' suite for orchestra (1929)

'Villavecchia,' for orchestra (1929)

'Serena,' poem for orchestra (1930)

'La tentazione e la Preghiera,' symphonic poem (1931)

Overture in C Sharp Minor, for orchestra (1932, first performed at the Augusteo, Rome, on March 26, 1933, Molinari conducting)

'Sinfonia Italiana' (first performed at the Augusteo, Rome, on Feb. 1934, Mitropoulos conducting)

Augusteo, Rome, on Feb. 1934, Mitropoulo conducting)
Sinfonia da Camera for seventeen instruments (1933, first performed on April 23, 1934, in Rome, Casella conducting)
'Psalm of David,' for soprano or tenor and chamber orchestra (composed in 1933-1934, first performed at Rome, on Jan. 7, 1935)
Introduzione, Passacaglia e Finale for orchestra (composed in 1934, first performed at the Augusteo, Rome, on Dec. 29, 1935)
Serenata, for strings, performed at the Venice musical Festival on Sept. 7, 1937, two days after Salviucci's death

## CHOIR-DIRECTORS FORM NEW SOCIETY

### National Association Seeks to Raise Standards of Church Music

EVANSTON, Ill., Feb. 5.—Thanks in good measure to the instigation of Bethuel Gross, organist-director of St. James Methodist Church in Chicago, the National Association of Choir Directors has been found to improve church music and the status of church musicians in the United States and Canada. Representatives from every state in the Union met and elected the following officers: Robert G. McCutchan, president-general; LeRoy Wetzel, vice-pres.-general; Oliver S. Beltz, secretary-general; Samuel R. Burkholder, treas.-general; and Frederick C. Grant, chaplain. The association's headquarters will be in Evanston.

### **Purposes Outlined**

The purposes of the new organization are: (1) To publish an educational magazine dealing with church music problems; (2) To assist in forming local chapters in the National organization, which will be enabled to obtain lectures and recitals otherwise unattainable; (3) To hold a national convention of Choir Directors every summer; (4) To grant chapter participation in the annual convention so that contacts and influences may be made for the betterment of Church music and choir directors.

So far, chapters have been formed, plans for the first convention made, a constitution completed, chapter clinics and festivals have been held, and plans for the Journal put under way. Continued growth is dependent upon the interest church musicians show in improving the status of church music in general and in fostering professional dignity for the position of choir di-

# Recent Events in Prague

(Continued from page 154)

the submarine spirit, dies. Jenda takes her forgivingly in his arms.

This somewhat naive action is efficaciously developed in four acts. The first shines with gay folk dances and choruses. As shadows, the warning aria of the mother and the tragic elopement fall on this musical plein-air pic-ture. In the second act Vomačka un-leashes the restraints of his fantasy. Here, in the submarine world, he finds occasion for all the dazzling, glittering, iridescent colors in store of the modern orchestra. With flutter-tongue effects, xylophone, celesta and vibraphone he unchains really seductive sound-hells; even harmonically the score shows hy-permodern features. But the composer always comes back to popular melody, revealing sometimes amount of musical craft. an impressive

The third scene illustrates Tonička's flight and the forsaken Merman's pain. Climaxes are a cradle-song and the Merman's great aria. A beautiful contralto aria of the mother in minor tonalities introduces the final scene. rather bewildering scene (the Merman throws the dead child toward the dancing shadows) there follows a merry and happy end. The village people dance into the room, Tonička sinks (and sings) into Jenda's arms and with festive Bohemian folksong the piece ends.

Vomack's score is particularly happy in the vocal writing of arias and ensembles. His orchestra also proves the musician of parts. But he seems hardly a genuine dramatist. At the age of fifty he has found his way to the stage; a little late for further developments in that direction.

The National Theatre prepared the performance at great expense. Zdeněk Chalabala conducted precisely and with swing. Luděk Mandaus' staging and Joe Jenčik's choreography achieved their best effects in the second act with a two-story operatic aquarium crowded with dancing and singing fish, lobsters, frogs, turtles and the like. Ota Hořáková's sensuous soprano and Maria Veselá's dramatic contralto were the outstanding voices of the ensemble. The colorful and delightful settings were designed by Cyrill Bouda.

### Philharmonic Plays Novak Novelty

As an important novelty in the con-As an important noverty in the concert hall, Erich Kleiber introduced Vitezslav Novák's 'South-Bohemian' Suite. A pupil of Dvořak's and now 67, Novák, aside from J. B. Foerster, is the most widely acknowledged repre-

sentative of the Czech school. His musicianship, rooted in Brahms and Dvorak, rejuvenated with Debussy and Strauss and in steady development to this day, has become a model for two

generations of Prague composers.

The new work, in three movements, by its austere thematic material and its inward weight of invention seems more like a symphony than a suite. In the first two movements scenes of lyric melancholy and nervous dramatic impulses alternate in a typically Novákian man-ner. In the second movement the delicate treatment of the wind groups is striking. But most masterly is the third section, a ghostly march, leading from mystically sombre pianissimo to an ecstatic climax—a dazzlingly scored revolutionary summit from which the music falls back into the initial darkness. It is a musical impression of compelling force, almost brutal in its monotonous rhythms, and is a virtuoso piece for both orchestra and conductor. Kleiber, carried by the robust and yet refined body of the Czech Philharmonic, shaped it overpoweringly.

Emil Sauer, seventy-five year old master-pianist, in Prague began a con-cert tour scheduled as his last. He played with undaunted virtuosity throughout a program including the most difficult works by Bach, Brahms and Beethoven. What an incredible gen-

# BUDIINGTON, V



Ira Allen Chapel By E. F. CRANE BURLINGTON, VT., Feb. 5.

BURLINGTON is looking forward to an outstanding musical event in its history, having been selected for the first time as host city for the New England Music Festival, which will be held in the Memorial Auditorium, May 20 and 21. This will bring to Burlington from all parts of New England several thousand preparatory school students who are members of glee clubs, orchestras and bands in their respective schools.

#### Music Festival

The eleventh annual Vermont Music Festival will be held in the Memorial Auditorium, April 29 and 30. Since this festival was organized eleven years ago by Adrian E. Holmes, director of in-strumental music at Burlington High School, it has grown steadily until it has been found necessary to limit participation this year. There is a record registration of sixty-three schools. Some have orchestras, others bands, and still others glee clubs to send, while a few schools proposed to send all three groups. The All-State orchestra has been limited this year to 175; the All-State chorus to 600; and the All-State band to 150. Registrations already include nine bands, twenty-two orchestras

City to Be Host to Festival in May-Choruses and Orchestras Gather — Com-munity Con-certs, Sym-phony and University Glee Club Planning **Events** 



Adrian E. Holmes, Organizer and Conduc-tor of the Vermont State Music Festival

and between fifty and sixty choral groups. Both the local high schools, Burlington High and Cathedral High will enter this State Music Festival with band, an orchestra and boys' and girls' glee clubs.

The Senior Glee Clubs of Burlington High School will present on April 8, 'H. M. S. Pinafore', by Gilbert and Sullivan, under the direction of Kathryn M. Reinrich, supervisor of vocal music. The Varsity high school orchestra, led by A. E. Holmes, will give a short con-cert at the same time. The Junior High orchestra, the ninth grade glee club and the seventh and eighth grade music classes will present a concert on Feb. 11.

#### Concert Series Given

Burlington Community Concerts, which brought Gregor Piatigorsky, 'cellist, to the city Jan. 24, concludes its season March 4, with a concert by Igor Gorin, baritone.

Under the local management of Harlie E. Wilson of this city, Ted Shawn and his men dancers will appear here

in April. Dr. Alfred A. Whitehead, organist at Christ Church Cathedral, Montreal, is to give a recital at the Ira Allen chapel, University of Vermont, in February early March under the auspices of the Vermont and New Hampshire Chapter

of the American Guild of Organists. The Holy Cross Musical Clubs, including Philharmonic Orchestra and Glee Club, will appear in the Memorial Auditorium, Feb. 5, under the auspices of the Newman Club of the University of Vermont.

The Vermont Symphony, under the direction of Alan Carter of Woodstock,

Vt., and New York, will give a second vt., and New York, will give a second concert this season in Burlington, Feb. 27, and a third one on April 8. This orchestra, which includes musicians from all parts of Vermont, will open the 1938-39 season in Burlington, Oct. 14, at the State Teachers' Convention, and will give two other concerts in the city during the season.

The men's glee club of the University

of Vermont, under the leadership of Howard G. Bennett, will give a concert early in March, while the combined choirs and orchestra of the University will give the annual Lenten-Easter concert in the Ira Allen chapel, March 20. An opera will be given by the University music clubs in April.

The fifth annual session of the Bur-

lington Summer School of Church Music will be held in August, at the Cathedral of the Immaculate Conception, under the patronage of His Excellency, the Most Rev. Joseph J. Rice, D. D., Bishop of Burlington. The school is conducted by the Rev. Ethelbert H. Thibault, P. S. E of the Grand Seminary, Montreal. Its aim is to bring the music in Roman Catholic Churches to conform more closely to the ideals set forth in the Motu Proprio of Pope Pius X. Gregorian Chant is taught according to the principles of Solesmes, and a course in accompaniment is conducted by Eu-gene Lapierre, D. M., organist, teacher and composer, of Montreal. The school is for choirmasters, organists and teachers in parochial schools.

# ANCHESTER, N.H.

Civic Music Association, Arts Institute, Temple Choir, Chaminade Club and Other Groups Fill Music Schedule — Spring Festival Is Planned for Schools

### By ESTHER M. GUILFOY

MANCHESTER, N. H., Feb. 5. WITH scheduled programs ranging from opera by nationally known artists to melodies by schoolchildren, Manchester anticipates a brilliant musical season, the chief event in which will be the Salzburg Opera guild performance on March 2 at the Practical Arts auditorium under the auspices of

the Civic Music association.

The Bumble Bee Prince', an opera with music by Rimsky Korsakoff, celebrated Russian composer, and story by Alexander Pushkin, Russian poet, will be presented with piano accompaniment by the National Music League Opera company on Feb. 23 at the Practical Arts auditorium under the sponsorship of the Currier Gallery of Art Trustees who have donated the program to the Institute of Arts and Sciences.

To stimulate interest in operas by familiarizing people with their themes the Currier Gallery of Art at its auditorium will present a series of recital talks on the operas, Lucy Simonds, pi-anist, offering 'Das Rheingold' on Feb. 6; 'Die Walküre', on March 6; 'Sieg-fried', on April 3 and 'Götterdämmer-

fried', on April 3 and 'Götterdämmer-ung', on May 1.

Reinald Werrenrath, baritone, will give a recital, 'The Story of American Music', on Feb. 15 at the Institute of Arts and Sciences. 'Expressing Moods in Music' will be explained to children by the conductor of the Boston Chamber Orchestra, Nicolas Slonimsky, pianist and commentator, and Rosario Mazzeo, Boston Symphony clarinet player, in a lecture recital conducted by the Currier Gallery of Art in its auditorium Feb. 27.

Now in its seventeenth season, the Chaminade Music club on March 4 at Carpenter Library auditorium will en-joy a program of Spanish folk songs the Mt. St. Mary college, Hooksett, H., Club Iberia, and on April 8 a New England Conservatory of Music program by an instructor, graduates and students of the institution.

The Temple choir, a group of fifty men from local Masonic lodges, will, with an assisting artist, present in April at the Masonic temple under Harry C. Whittemore, a concert ranging in scope from classics to rollicking and chartery. from classics to rollicking sea chanteys. Under Alfred E. Plumpton the A Cappella mixed choir of forty voices, an



Above: The Manches ter Institute of Arts and Sciences



Right: Harry C. Whit-temore, Conductor of the Temple Choir

outgrowth of the former Civic Choral society, will offer, unaccompanied, in May a concert of part songs, grand opera selections and early church music. The Institute of Arts and Sciences glee club led by Harland R. Bradford, will give a concert of light music this spring.

Under the baton of Rudolph Schiller the Institute of Arts and Sciences Orchestra, an organization in existence for over thirty years, will feature symphonies at its midwinter concert on March 2 and spring concert on May 25, both at Institute hall and both given

with assisting soloists.
About 1,500 musically inclined youngsters will participate in the annual May festival in the schools, the orchestras, glee clubs and choruses of the West Manchester grammar schools presenting their programs at the West Side High school auditorium; similar groups from East Manchester at the Practical Arts auditorium; and High school bands, or-chestras and glee clubs appearing at the Practical Arts auditorium. Herbert R. Fisher is supervisor of music in the schools.

Commercial management for the programs are: Salzburg Opera guild, Civic Music association; 'The Bumble Bee Prince', Junior Music Programs, Inc., New York; Lucy Simonds, A. H. Handley, Boston; Reinald Werrenrath, Mrs. Roberta Green, Boston, and Nic-olas Slonimsky, A. H. Handley, Boston.

### Lhevinnes to Conduct Master Classes

Mr. and Mrs. Josef Lhevinne will conduct master classes at the Lamont School of Music in Denver for six weeks beginning June 20. In connection with these classes Mrs. Lhevinne will also give a Layman's Music Course similar to that founded by Olga Sama-roff-Stokowski in New York.

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# Scope of the National Federation of Music Clubs

(Continued from page 19)

ballads of lumbermen and mountain people, sea songs and work songs, Indian melodies and cowboy tunes, Negro spirituals, country dance tunes and carols. The ultimate aim is to put folk music into concert programs and community gatherings so that America may become folk music conscious and take pride in its own native music.

No composition contests have been sponsored by the National Federation of Music Clubs since 1931 but two composers have been commissioned since that time, Annabel Morris Buchanan and John Powell. Believing in the worth of American compositions and possibility of unearthed creative talents, the Federation will sponsor composition contests within the states during the next two years. A committee is now formulating plans which provide for composers' competitions in two classes, for those who have not had works published and for those who have. Winners in state contests may submit their compositions to a national committee of judges and receive a possible promise of performance on an American composers' program during the national convention. A. Walter Kramer is assisting the committee in formulating rules.

On Feb. 21 the Rochester Civic Orchestra, conducted by Guy Fraser Harrison, will present a program of compositions by Washington composers, sponsored by the District of Columbia Federation of Music Clubs. Included in the program will be 'An American Symphony' which R. Deane Shure has dedicated to the National Federation of Music Clubs.

### Choral Emphasis Laid

It is the objective of the Federation to lay increased emphasis upon choral performances with a determination to raise standards. The past ten years have seen a great wave of interest in this form of music, as evidenced in the biennial festivals sponsored by the Federation. The heights of performance have not been reached yet by all amateur groups. One of the tests of sincerity of musical purpose is the willingness of musicians to merge their performances with others in order to produce the greatest forms of the art in chorus and orchestra. Dr. John Warren Erb of New York has been appointed conductor of the National Chorus now being planned for the biennial convention in Baltimore in 1939. The choral committee, composed of Mrs. H. A. Patterson of Minneapolis and Dr. Edgar Nelson of Chicago Conservatory, chose Dr. Erb, the other member of the committee, as director. There will be both senior and junior choruses, the latter to be under the direction of Helen McBride of Louisville, if enthusiastic plans materialize.

The committee already working for the twenty-first biennial convention and American Music Festival in Baltimore for May 16-23, 1939, is composed of Ruth Ferry of New Haven, chairman; Mrs. Edgar Stillman Kelley of Oxford, Ohio, and New York, a former national president; Mrs. W. P. Enders, Basin, Wyo.: Mrs. Harry Steele Haley, San Francisco; Mrs. Martin Garrett of Baltimore; Mrs. Paul J. Weaver, Ithaca, N. Y., and Mrs. Frank Rowe, president of the Maryland Federation of Music Clubs.

There will be two important meet-

ings before the Baltimore convention. On June 13, 14, 15 there will be a conference of members of the western states in Portland, Oregon. This meeting will immediately follow the Rose Festival when many visitors will be in the city. Kate Dell Marden is chairman of the committee on general arrangements, assisted by Helen Calbreath of Portland, Grace F. Armbruster, Reno; Mrs. E. W. Flaccus, Tucson; Mrs. Harry Steel Haley, San Francisco; John E. Howard, Grand Forks, N. D.; Mrs. Hiram Johnson, Great Falls, Mont.; Mrs. R. H. Kendrick, Seattle; Grace Widney Mabee, Los Angeles; Mrs. E. S. Zell, Colorado Springs; Paul Clarke Stauffer, San Diego.

The board of directors, state and district presidents council, and national chairmen will meet in Chicago next September. Mrs. Louis Yager, president, and members of the Illinois Federation of Music Clubs are already forming plans for an interesting program.

To set forth all of the plans of the National Federation of Music Clubs

would be to include those for all kinds of musical participation beginning with the education department under Mrs. George W. Langford of Ann Arbor, Mich., for seniors and Martha Galt of Georgia for juniors, developing courses of study in clubs, co-operating with schools and colleges, emphasizing civic participation, extending libraries, en-couraging music in the home, expanding opera understanding, reaching onto screen and radio. Through the committees in the publicity department which Mrs. Guy P. Gannett of Cape Elizabeth, Me., directs and the Music Clubs Magazine, the country learns what one-half million people are doing for the encouragement and promotion of music in amateur groups. The American music department's plans, under Carruth Jones of Baton Rouge, La., have already been described, as have those of the department of music in religious education. The Federation can direct its forces to support legislative bills whenever such bills are convincing in their sincere support of the best art interests of the country. Mrs.

Edgar Stillman Kelley is chairman of the legislative department. Mrs. John Alexander Jardine, also a former national president, is chairman of the finance department which is formulating important plans to strengthen the financial resources of the Federation.

Through its most recent policy resothe National Federation of Music Clubs is committed to the task of raising musical, educational and spiritual standards in America as it has been since its founding; to emphasizing the necessity of the appointment of Secretary of Fine Arts in the President's Cabinet; to encouraging creative art among American musicians and recognizing worthy American composi-tions on orchestral and choral programs; to securing engagements for recital, radio and orchestral appearances for our talented young musicians; to urging state and local boards and clubs to actively promote and sponsor such federal music developments as will give permanent employment and vitally nurture the musical life of the city and

# Great Music Program for the World's Fair

(Continued from page 20)

can musical organizations have been making plans to take part. Several leading choruses from abroad as well as many of our own choral groups will be heard. Also, there will be ballet performances selected from the best talent in this newest of the stage arts.

in this newest of the stage arts.

Some new music is to be commissioned by the Fair, while prizes are to be offered by individuals and organizations for more music. It is very possible that the Fair may provide opportunities for the first hearing of certain operatic and symphonic scores now being written. Other premieres will be concerned with the development of electrical instruments.

Of great importance to the success of the music plans, of course, will be the physical facilities which the World's Fair is making available. These will include a large outdoor structure seating ten thousand persons to be known as the Marine Amphitheatre. This will be of permanent construction and is to be built by the State of New York as its participation.

### Music Auditorium to Seat 2,500

Plans are now being drawn for a Music Auditorium to seat 2,500 persons. It is to be located near the Marine Amphitheatre in a space between the main exhibit area and the general amusement area. A special plan is now under consideration which will render the auditorium suitable for both symphonic concerts and stage performances. The structure will be air-conditioned and of architectural style conforming to the modern lines characteristic of the exposition buildings.

There will be also several other spots around the Fair where music of various types can be programmed. Band concerts and folk music and dancing will be given on special state and national days in the Government Plaza. On the promenade leading from the Perisphere into the Trylon, choral music will be heard on various occasions. Then there is the proposed Hall of Faiths wherein we hope it will be possible to program

religious and more intimate types of

Other aspects of America's musical life will come in for recognition. There are many very worthwhile school bands, orchestras, and glee clubs. Some of the best of these will no doubt find ways for making appearances at the World's Fair. And, of course, there are various manifestations of folk music which are typical of certain racial elements in our national life. It is naturally impossible for everything to be heard in the course of a summer season; but we feel confident of evolving a distinguished and comprehensive music program at the World's Fair which will be representative of the best in our own country as well as in others.

In order to realize its greatest potentialities, of course, the program must be essentially international in character. To this end, each country will have an opportunity to bring to the attention of not only America, but also the world, that which is to be regarded as the very essence of its particular musical genius. But the emphasis should be upon all the aspects, past and present, of America's very rich musical life, and all parts of the United States should be represented, not only by orchestras, choruses, school orchestras and glee clubs and the like, but also by the folk music and dances and the popular music of the different parts of the country, and, indeed, of the Western hemisphere.

### New Sibelius Choral Society Meets

The new Sibelius Choral Society of the Park West Neighborhood Association held its first rehearsal on Jan. 17 in the Assembly Hall of the Collegiate School and West End Collegiate Church under the direction of Antonia Brico, conductor of the New York Women's Symphony. It will meet regularly on Monday evenings at the same place for at least fifteen weeks. Membership is open to men and women from all parts of the city and inquiries should be sent to Mrs. L. Clarke Gennert, 1 West 72nd St.

### FRATERNITY CLOSES COMPOSITION CONTEST

#### Winning Women Composers of Choral Works Will Receive Prizes Next Summer

The choral composition contest for American women composers, sponsored by Sigma Alpha Iota Fraternity, closed on Jan. 1 with a total of 112 entries in the four classes. The types sought were longer works with orchestral accompaniment for either mixed or women's voices, a cappella works for women's voices, shorter part songs with accompaniment, and fraternity songs. The works submitted came from twenty states and the District of Columbia and are now in the hands of the judging committee, which is composed of Dr. Howard Hanson, chairman, Max Krone, Dr. Earl Moore, Hugh Ross and Albert Stoessel.

Winners of the awards which total \$700 will be announced at the National Convention of Sigma Alpha Iota, to be held in Milwaukee August 21-31, 1938. Patroness members of the fraternity sponsored the prizes. Those in Sigma Theta (Rochester, New York), Omega (Chicago) and Zeta (Indianapolis) Chapters gave the amounts for the three classes of shorter works. The committee in charge of the project included Gertrude Evans, national president of Sigma Alpha Iota, honorary chairman; Marion E. Sauer, executive chairman, and Miss Helen Bickel, secretary. The patroness province chairmen were Mrs. F. L. Swarthout, Mrs. Frederic Sterling, Mrs. John C. Carroll, Mrs. George S. Maslen, Mrs. H. S. Godfrey, Mrs. E. B. Doran and Mrs. Paul Steese.

#### Mozarteum Academy At Salzburg Offers Harp Scholarship

Boston, Feb. 1.—A scholarship in harp for next summer from July 15 through Sept. 1 is offered by the Mozarteum Academy of Salzburg, Austria, again this year, according to Artiss De Volt, harpist, at 458 Huntington Ave., Boston, who teaches in Salzburg in the summer.

# READING







The Pagoda Atop Mt. Penn

George Haage, Read-ing Concert Manager

Symphony Celebrates Twenty-fifth Anniversary-Cleveland Orchestra to Appear — Chorus to Give 'The Creation'

By RON G. SERCOMKE READING, PA., Feb. 5.

MUSIC lovers of Reading and Berks County are looking forward to one of the most active and entertaining seasons in the history of their melodyminded area.

Topping the list of musical events will be the fourth and fifth concerts arranged by George Haage, who already has scored success with three concerts. Feb. 8, Mr. Haage will bring the Cleve-land Orchestra and its conductor, Dr. Artur Rodzinski. The orchestra, now in its nineteenth season, has appeared Reading on ten previous occasions.

March 15, will mark the appearance in Reading of Nelson Eddy. Both of these Haage concerts will be presented at the Rajah Theatre. They will mark the conclusion of Reading's foremost impresario's thirtieth season.

The Reading Choral Society, Dr. Harry Sykes, conductor, is engaged in a full season.

Many activities have been arranged for the month of February. The program for the debut recital of Therese Ramstein, Wyomissing violinist, was announced this week by the Woman's Club of Reading. Miss Ramstein is a pupil of Sascha Jacobinoff, of Philadelphia, and is a member of the Reading Symphony.

### Symphony Anniversary

Feb. 13 will mark the presentation of an all-Tchaikovsky program by the Reading Symphony, now celebrating its twenty-fifth anniversary. Hans Kindler is conductor. The guest soloist will be Mischa Elman, violinist. will be held at the Rajah Theatre.

Local artists will be featured in a concert to be presented on Feb. 14 by the Reading Chamber Music Trio. They are: Chester Wittell, pianist; Hans Nix, violin, and Walter Schmidt, 'cello. They will perform at Albright College's Little Theatre.

On Feb. 26, the second Youth Concert sponsored by the Reading Sym-

# DENNSYLVANIA

phony, will be given at Northwest Junior High School. These programs are arranged by Hans Kindler who leads

the youngsters in their group singing.

Local soloists who will be featured in
a three-piano concerto of Mozart on March 26 include Gertrude Sternbergh, Miriam Weiss Heisler and Madeleine Brooke. This program will also be conducted in conjunction with a Reading Symphony.

On April 27, the Reading Choral So ciety, with Dr. Sykes conducting, will present 'The Creation', by Haydn. Soloists will be Dorothy Baker, soprano; Edward Austin Kane, tenor, and Gean Greenwell, bass.

Bach "Organ Night" will be presented in the First Reformed Church by the Reading Music Club in the near future. The club, headed by Byron Nunemacher, holds its meetings on the

second Sunday evening of each month.
An a cappella concert, early in the Spring, is being planned by the Choral Art Society of Reading, conducted by H. Lindsay Norden, but the date has not been announced. There has been some discussion too, of a Spring Festival of Music, but the plans are immature.

# JCRANTON

Newly-Formed Orchestra to Perform 'Parsifal' in the Spring Aided bu Choirs under Baton of Gatz - Five Additional Concerts Are Scheduled



Dr. Felix M. Gatz, Head of St. Thomas's Music Department

By D. E. JONES SCRANTON, PA., Feb. 5.

THE metropolis of anthracite for many years was successful in competitive choral singing in Pennsylvania, and its victories at Chicago in 1893, Brooklyn in 1902, St. Louis in 1904 and Pittsburgh in 1913 are still remembered by lovers of the Eisteddfod and other competitive festivals. Its leaders of those days, Haydn Evans, Dr. Daniel Protheroe and John T. Watkins have passed on, and the burden now rests upon the shoulders of David Jenkins. Frank J. Daniel, Gounod Evans, Alfred Williams, and perhaps a half dozen others, who are keeping up the tradition. The story of our orchestral endeavors

is not so brilliant. The Scranton Symphony led by Theodore Hemberger lived a troubled life and died at the early age of sixteen. A Scranton Civic Or chestra, Theodore Bauschmann, conductor, followed, and this again died in in-Eloquent newspaper availed nothing—they simply folded up their tents, and left us to the tender mercies of visitors who, it must be said,

came quite often enough.
Since the advent of Dr. Felix M. Gatz head of the newly formed Department of Music at St. Thomas College last October, orchestral music is looking up. Members of the defunct organizations united with the students, and from that

body has emerged a professional orchestra of sixty players who are now engaged in preparing a winter's pro-gram that promises to revive Scranton from its orchestral lethargy.

#### 'Parsifal' Is Planned

Dr. Gatz is ambitious in his aims. Through his untiring efforts supplemented by the excellent support of Brother Edward, President of St. Brother Edward, President of St. Thomas, five symphony concerts with preparatory lectures, a series of six concerts at popular prices, with radio lectures, are already sched-uled. The climax to these activities will be a performance of Wagner's 'Parsifal' on April 4. Willard Young, young radio and concert tenor, will sing Parsifal, and Sydney de Vries, Dutch baritone, Amfortas. The chorus will be formed from the various city choirs, the Temple Choir, Mendelssohn Choir, Keystone Choristers, Maennerchor and Liederkranz, with the orchestra aug-mented to seventy-five. Rehearsals are

now progressing with enthusiasm. Next autumn St. Thomas College will observe its golden anniversary, cele-brated by a festival performance of brated by a festival performance of Beethoven's Ninth Symphony with Dr. Gatz conducting, the first presentation in this musical city of that monumental work, and one which will enlist all our musical resources. Dr. Gatz had extensive experience as a promulgator of Bruckner's music in Germany, and his enthusiasm and influence are making themselves felt here. Another event of the very near future is the union of Scranton Ladies Music Club and the Marywood College Orchestra in a con-cert of Schubert. This will be under the direction of Gounod Evans, a young musician who has already won his spurs in choral conducting.

# ALTOONA

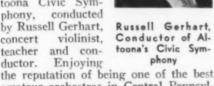
By CHARLES F. ROTHROCK ALTOONA, PA., Feb. 5.

ALTOONA, the mountain city of Central Pennsylvania, is renowned for its railroad shops, the largest in the world; its name is synonymous with the railroad industry, but it also has a cul-tural life that finds its outlet in music.

Since the organization of the Altoona City band in 1853, three years after the

city's founding, music has developed with the city's growth until today it has many bands, orchestras, choral clubs, choirs, choruses and other groups.

Probably most outstanding today is the Al-toona Civic Symconducted phony. by Russell Gerhart, violinist, concert teacher and con-



amateur orchestras in Central Pennsylvania, it is concluding its ninth season. During its comparatively brief existence the symphony has played accompaniments for more than forty artists of national and international fame.

Only two concerts of the present season remain. On March 3 the Pro Arpa quartet under Djina Ostrowska, harpist of the New York Philharmonic Sym-Jaques Abram. phony, will appear. pianist of New York, will conclude the symphony's season on April 28. symphony, whose personnel includes artists from Pittsburgh, Johnstown and other Pennsylvania cities, will play the accompaniment for both concerts.

Another outstanding event planned for Altoona will be the third annual concert of the united Pennsylvania Railroad Y. M. C. A. chorus, numbering 450 men from all associations in the Pennsylvania system. It is scheduled for March 22 at Jaffa Mosque. The group will rehearse during the afternoon and present a public entertainment in the evening. During intermission Homer Rodeheaver will lead the audience in a songfest. Howard W. Lindaman, who has directed music in the Altoona public

Civic Symphony Lists Two Remaining Concerts. Pennsylvania Chorus and A Cappella Choir Schedule Programs

schools for the past twelve years, will conduct the choru

The Altoona High School A Cappella choir of 100 voices, will present its annual concert on April 22. Carl Weinrich, one of the country's greatest organists and an instructor in the West-

organists and an instructor in the Westminster School, New Jersey, is expected
to be the guest artist. The vested choir
was organized several years ago by the
school music director, Mr. Lindamann.
The Altoona schools will take special
cognizance of National Music Week,
opening on May 1. The observance
will be marked by individual programs
in the schools while on May 6, all of in the schools, while on May 6, all of the musical organizations will combine for a grand finale. More than 1,000 students, comprising choruses, bands and orchestras, will participate under Mr. Lindaman.

On April 27 the Altoona City band, also known as the Altoona Works band, will observe its eighty-fifth anniversary with a public concert led by Albert Sincer, former instructor at the Barker School of Music. The band also has arranged two public engagements at Lakemont Park, Altoona, during the summer, and a radio engagement in

No picture of Altoona's musical life be complete without mention of the Middle Division (P. R. R.) band. Formed several years ago as a junior band, it has progressed rapidly under Fred C. Hager, conductor, and W. D. Melcher, manager, and has carried Altoona's name to the middlewest and south. Its plans for 1938 are indefinite, but several public appearances are contemplated.

Altoona's American Legion day, combined with the observance of Flag day, annually attract thousands of central Pennsylvanians. This year's event, on June 14, will bring to the city a large number of American Legion drum and hands bugle corps and bands.

Jacqueline Salomons to Play Tansman **Violin Concerto** 

Paris, Jan. 25.—Alexandre Tansman completed a violin concerto recently which will be introduced to the public by Jacqueline Salomons.

### Gina van de Veer Fills Radio and Recital Dates Abroad

American Soprano Scheduled to Make Many Appearances on Continent

Gina van de Veer, American soprano now in Europe, is making many recital appearances on the Continent, as well



Gina van de Veer

as fulfilling broadcasting engagements. She was to be heard in a recital in Prague on Feb. 7, and on Feb. 11 is to be heard in a broadcast over the Polish Radio in Warsaw. On the following day she is to appear in a recital in the same city. A broadcast and recital are booked for Riga on Feb. 14 and 15, respectively, and for Helsingfors on Feb. 22 and 23.

On the first of the following month she will give a recital in Stockholm, and two days later fulfill a broadcasting engagement. The remainder of her itinerary includes: a recital in Oslo on March 7, a Copenhagen recital on March 9, a recital in Amsterdam on March 15, and in The Hague on March 18. She will be heard in Brussels in a broadcast on March 20 and in a recital on the following day. Miss van de Veer will give two recitals in London, on March 25 and April 1, and in Paris between April 5 and 7. On April 12 she will broadcast over Radio Hilversum, and will appear in Italy in Rome, Florence, and Milan, on dates not yet determined.

### QUAKER CITY HEARS ITALO-AMERICAN GROUP

Sabatini and Players Begin Eighth Season—Civic Symphony and Youth Orchestra Appear

PHILADELPHIA, Feb. 5.—The Philadelphia Italo-American Philharmonic began its eighth season on Jan. 30 with an excellent concert in the auditorium of the Manufacturers and Bankers Club. Guglielmo Sabatini conducted ably and the soloist was Selma Amansky, soprano, heard in Renzo Bossi's 'Frammenti Lirici' given for the first time in America, settings of poems by Heine, Guerrini, and Orsini. Orchestral numbers were Rossini's 'Italians in Algiers' overture; Mozart's symphony No. 29 in A; Haydn's symphony in D, the 'Clock' and a suite made up of four harpsichord sonatas by Domenico Scarlatti, arranged and transcribed by Michele Esposito.

H. Maurice Jacquet was gust-conductor of the Philadelphia Civic Symphony in Irvine Auditorium the same date. Beethoven's 'Pastoral' symphony was

# DALLAS SYMPHONY HAS NEW CONDUCTOR

### Jacques Singer Presents First Concert of Season With Reorganized Group

Dallas, Feb. 5.—The recently reorganized Dallas Symphony gave a brilliant first performance of the season on Jan. 25, at MacFarlin Memorial Auditorium, under its dynamic young conductor, Jacques Singer. Mr. Singer was given an ovation, in which the orchestra shared, after Beethoven's Symphony No. 5, in C Minor. It was his debut as the conductor of the organization. He conducted without score or baton.

The program opened with the Egmont overture, of Beethoven, and embraced excerpts from Prokofieff's suite, 'The Love of Three Oranges', Mossoloff's 'The Iron Foundry', Grieg's 'Heart Wounds', Sibelius's 'Valse Triste', and the prelude to 'Die Meistersinger'. The officers of the Dallas Symphony Society under whose auspices the orchestra is maintained and operated are: Arthur L. Kramer, president; Harold J. Abrams, vice-president; Mrs. Ella Pharr Blankenship, secretary; R. G. Soper, treasurer, and Mrs. C. P. Adams, assistant treasurer.

The second in a series of afternoon programs at the Scottish Rite Cathedral was given on Jan. 23. Mrs. Marion M. Myers, soprano, accompanied by Mrs. Spencer Frost, Jr., Morris Thompson, organist, Louis Faget, 'cellist, and the Scottish Rite Male Chorus, directed by T. K. Johnson, with Raymond La Pere, as accompanist, gave the varied program.

On the same afternoon the music section of the Oak Cliff Society of Fine Arts presented at the Oak Cliff Y.M.C.A. Mrs. Vincent J. O'Connor, soprano, and Nell O'Connell, harpist. Mrs. Arthur Harris was accompanist for Mrs. O'Connor.

For the fourth consecutive season, the de Basil Ballet Russe of Monte Carlo appeared, giving two splendid performances, matinee and evening on Jan. 15, at McFarlin Memorial Auditorium.

at McFarlin Memorial Auditorium.
Dora Poteet, professor of organ at
Southern Methodist University, was
presented jointly by the school of music
of the University and the Music Study
Club, of which she is a member, in a
program of variety and interest on the

the feature. Of interest was Mr. Jacquet's suite 'Airs Roumains' made up up excerpts from his lyric drama 'Romanitza', and given an American premiere. Other number were Weber's 'Der Freischütz' overture; Wagner's 'Siegfried Idyll' and excerpts from Berlioz's 'Damation of Faust'

nation of Faust'.

The Philadelphia Youth Orchestra, Walter Stein conducting, was heard in a successful concert in Fleisher Auditorium on Jan. 19. Harry Cykman, talented youthful violinist won applause in Mendelssohn's E Minor Concerto. Martin Fleisher, oboe, Bernar Portnoy, clarinet, Albert London, bassoon, and Mason Jones, horn, made up a concertante in Mozart's oncerto for wind quartet and orchestra. Listed also were Gluck's 'Alceste' overture, and Cimarosa's 'Il Segreto Matrimonio' overture.

Mozart's concerto for bassoon and orchestra with Albert London as soloist, and Haydn's symphony in G, the 'London' were played at a concert by the National Youth Administration Symphony Orchestra, Bernard Portnoy conducting, on Jan. 24. W. E. S. evening of Jan. 18, at McFarlin Memorial auditorium.

The Federal Little Symphony, led by Glenroy C. Stein, was presented at Dallas auditorium, at the Civic Federation on Jan. 18. Their numbers included Mozart's Serenade for Strings, in four movements and Brahms's Fourth Symphony in E Minor. The assisting artist was Frances Rix, pianist, of Fort Worth, who gave an excellent reading of Liszt's Concerto in E Flat.

MABEL CRANFILL

# LOUISVILLE CIVIC OFFERS A NEW WORK

### Whitney Conducts His Own Opus 'Sospiri di Roma'—Maier Soloist in Mozart

Guy Maier, absent from this city for many years, received a warm welcome when he appeared as soloist with the Louisville Civic Orchestra, at the second concert of their season, given at the Memorial Auditorium, on the evening of Jan. 25, before an audience of good size. Mr. Maier's offerings were the Mozart Concerto, for piano and orchestra in C, and Pelz's 'Sentimental Rhapsody' for piano and orchestra. The latter was written by the state director of the Federal Music Project of Indiana

The orchestra has been growing in favor with each appearance and Robert Whitney, the new conductor, is proving not only an enthusiastic and dynamic conductor, but a composer of fine ability. At this concert his 'Sospiri di Roma,' or 'Breath of Rome', was given for the first time and proved an excellent composition for modern orchestra. It is in two movements, 'At Nightfall' and 'Red Poppies', and is based on poems by William Sharp. It was warmly received by the audience and the composer acknowledged many recalls.

composer acknowledged many recalls.

Other works were the Beethoven overture to 'Egmont', Rimsky-Korsakoff's 'The Tale of Czar Saltan' and Wagner's Prelude to 'Die Meister-

Two concerts by the Cincinnati Symphony, conducted by Eugene Goossens and sponsored by the Symphony Concert Society were given recently before capacity audiences at the Memorial Auditorium. At the concert for children, Mr. Goossens explained to his audience of wide-eyed listeners the numbers played. These concerts for children are constantly growing in interest and value. The evening concert aroused the

The evening concert aroused the audience to a high pitch of appreciation. Schubert's Overture to 'Rosamunde', the Brahms Symphony Number 3 in F, Debussy's 'Iberia' and the Richard Strauss 'Don Juan' made up the program. A high light of the occasion was the playing of the 'Tales of the Vienna Woods' in honor of Mrs. William Belknap, who has been untiring in her efforts to make the local concerts successful.

HARVEY PEAKE

Works by Frances McCollin Are Heard

PHILADELPHIA, Feb. 5.—An a cappella anthem 'Hail to the King of Glory' by Frances McCollin was sung during the holidays by the Camden Musical Art Society in Camden and repeated in Philadelphia on Jan. 11. The Pennsylvania Diocesan Choir of the Girls' Friendly Society sang 'A Christmas Lullaby' at St. Stephen's P. E. Church for the first time. Other works by her have been given recently in her home city and elsewhere.

### SAN FRANCISCO HEARS NEW CHAMBER MUSIC

Minetti Players in Music by Sinigaglia, Warner, Porpora, and Vaughan Williams

SAN FRANCISCO, Feb. 5.—A recent program rich in novelty was that of the Sinfonietta Orchestra conducted by Giulio Minetti, which introduced to the Community Playhouse concert on Jan. 18 Sinigaglia's 'Rondo for violin and orchestra', a Puckish bit, delightfully played by Sylvia Lent, who also played the solo part in Vaughan Williams's 'The Lark Ascending'; H. Waldo Warner's 'The Broad Highway' suite culled from 'Sketches from a Tramp's Diary', for which Anna Young spoke the introductory verses; and Minetti's arrangement of Porpora's 'Adagio Cantabile' for flute, oboe, clarinet, bassoon and horn.

In addition to these "first times" the group presented Schönberg's 'Verklärte Nacht', Prokofieff's 'Overture on Yiddish Themes', and Ravel's Introduction and Allegro for harp, flute, clarinet and strings with Virginia Mulholland Lewis as guest harpist; a Beethoven Gavotte and Couperin's 'Les Petits Moulins à Vent' for woodwinds.

The Salzburg Opera Guild gave two performances of Mozart's 'Cosi fan Tutte' and a double bill comprising Rossini's 'Matrimonial Market' and Ibert's 'Angelique'. Alberto Erede conducted

Ernst Krenek, who came west with the Salzburg group, was presented by Pro Musica in a lecture recital.

Pro Musica in a lecture recital.

The Municipal Chorus, Hans Leschke conducting, aided by the San Francisco Symphony and Charlotte Boerner, soprano, introduced Florent Schmitt's 'Psalm 47' to an Exposition Auditorium audience. Four sacred pieces by Verdi, Franck's 'Psalm 150' and two Mozart arias sung by Miss Boerner completed the program which was of interest.

Lawrence Strauss gave one of his unusually distinguished song programs at the Fairmont Hotel on Jan. 10 featuring works by Brahms, Erich Wolff, Chopin-Castelnuovo-Tedesco, Piazzetti, Poulenc, Vellones, Ravel, Thiman, Fagg, Buzzi-Peccia and folksongs in modern arrangements. Gladys Steele played excellent accompaniments as she also did later in the week for Anna Young, who gave a recital in costume in the same setting and under the same sponsorship, the Coast Musicians' Series.

Marjory M. Fisher

#### New London Oratorio Society Sings 'Missa Solemnis'

New London, Conn., Feb. 5.—As the first presentation of its sixth season, the New London Oratorio Society performed Beethoven's 'Missa Solemnis' in Buell Hall on Jan. 21 with an orchestra of thirty-five players conducted by A. B. Lambdin. Soloists were Vera Covert, soprano; Grace Leslie, contralto; Edouard Grobe, tenor, and Frederic Baer, bass. The society plans to give Brahms's 'German Requiem' in April for the third time.

### Winifred Cecil to Sing At La Scala

Winifred Cecil, soprano, will sing in the gala spring season of La Scala in Milan. She will have leading roles in 'Trovatore', 'Otello', 'Mefistofele' and a new opera 'Il Volto della Vergine'. Miss Cecil has been in America since the fall, appearing in concert, radio and orchestral engagements.



Boston Avenue Methodist Church

# TULJA

By MARY KIMBROUGH TULSA, OKLA., Feb. 5.

T WO hundred Tulsans who love to sing will be charter members of the Tulsa Civic Choral society, the first mixed chorus to be organized in this prairie oil city in several seasons. The nucleus of the chorus is a group who sang in a local presentation of the Passion Play. George C. Baum, former member of the Minneapolis Symphony and former violin instructor at the University of Tulsa, was selected temporary conductor and Dr. Ira T. Parker, temporary chairman. A conductor will be elected by the self-governing chorus for each performance. They will sing four times this year, during Music

# DKLAHOMA

Tulsa Civic Choral Society Is Organized-Orchestra May Be Established as Permanent Institution-City Federation Sponsors Broadcasts





Jerzy Bojanowski, wood Reedy, Execuductor of the Tulsans the Tulsa Symphony

Mrs. Dorothy Hey- Harry Evans, Con- Mrs. Walter Ferguductor of the Tulsans the Tulsa Symphony

Mrs. Dorothy Hey- Harry Evans, Con- Mrs. Walter Ferguductor of the Tulsans the Symphony



Week, during the starlight orchestra concert series at Thanksgiving and at Christmas, when they will present 'The Messiah'.

The Tulsans, a men's civic chorus of fifty business and professional men, will give their annual concert early this spring under the baton of Harry Evans. The group is now in its ninth season.

Strange as it seems, a court battle 1,500 miles away has had an important bearing on the immediate future of Tulsa's recently reorganized orchestra. Eyes of the oil leaders, who are patrons of music here, have been turned to Madison, Wis., where the Federal government recently completed its case against sixteen oil companies charged with price-fixing. The Tulsa Symphony Association hopes to announce definite plans for the orchestra upon the return of oil men, who are among the symphony's sponsors

Jerzy Bojanowski, Chicago, who came

here as guest-conductor of a concert on Jan. 10, to determine whether Tulsa will support a symphony orchestra, will probably be invited to be permanent conductor should the orchestra become a reality. The Tulsa Symphony broke away from WPA because leaders realized the WPA program is temporary and the orchestra must have a sounder basis to achieve permanency. Mrs. Walter Ferguson, Tulsa newspaperwoman, is the Symphony Association president, and Mrs. Dorothy Heywood Reedy is executive vice-president.

The University of Tulsa a cappella

choir, men's chorus and band will be presented in concert at a downtown theatre March 11. Albert Lukken, dean of the fine arts school, and Albert Weatherly will conduct. It will be a highlight of the Phi Mu Alpha southwestern conference, to be held on the campus March 11 and 12.

On those same dates, the Central high

school opera club will present 'The Mikado'.

Five thousand young musicians will participate in the thirteenth annual public school music festival during Music Week in Tulsa's huge Coliseum. Bands, orchestras and vocal groups will be pre-

The City Federation of Music clubs will sponsor a series of broadcasts, from 5:25 to 5:30 p.m. each Saturday over KTUL, to interest Tulsa in better music. Eulalie Parks is president and Ida Gard-

ner, radio chairman. The Hyechka club, Tulsa's oldest music group, will present its chorus of thirty-five voices, during Music Week. The student group of ninety-six members will give three recitals, Feb. 15, March 15 and April 12.

Grace Moore will conclude the twenty-second concert season sponsored by the Robert Boice Carsons program in Convention Hall March 10.

## OKLAHOMA CITY

By ALBERT KIRKPATRICK

OKLAHOMA CITY, Feb. 5.

PRIME interest at this time centres on the plans of the Oklahoma Fed-eral Symphony, which made an impressive debut on Jan. 3 in the Shrine Au-ditorium under the baton of Ralph Rose, a young Oklahoma musician of marked talent and forceful personality. A series of five concerts, one each month, is scheduled, with plans—as yet uncompleted-to include among the soloists Dalies Frantz, Fritz Siegal, and Maria Dominguez, as well as a variety of outstanding Oklahoma artists. program of American music on Washington's Birthday will be one of the attractions of the American Music Festival Week. At that time works by John Alden Carpenter, by the gifted young Juilliard graduate, Julia Smith, who hails from Texas, and by the Oklahoma composers, Robert Wolfe, Wynn York, and Melvin Tinsley, will be presented.

In addition to the symphonic series, eight Sunday afternoon chamber music programs will be given in Symphony Hall. A summer concert series will be presented in the Lincoln Park Amphi-18,000 theatre which accommodates persons. Ballets, large choral works, and condensed Shakespearean plays with musical backgrounds are to be included on these programs.

### City Symphony in Second Season

The Oklahoma City University Symphony under the capable leadership of James Neilson will continue its second season, appearing in concert on Feb. 11 and giving monthly concerts thereafter until June.

Under the auspices of the Junior Chamber of Commerce, and the direc-tion of James Neilson, a Southwestern Band Festival will be held from Feb.

Federal Symphony Centre of Musical Interest-Chamber Music and Ballets Included in Lists



Ralph Rose, ductor of the homa Federal

25 to 27. Guest conductors will include William D. Reville of the University of Michigan, Harold Bachman of the University of Chicago, and Everett Mc-Cracken of Baylor University. It is estimated that twelve leading bands of Oklahoma and Texas will participate in the festival contests and in the massed band concert of 1,000 players which will be given in the Municipal Auditorium on Feb. 27. Grace Moore will appear in concert in

the Shrine Auditorium on March 7 under the local management of Frances Potter Hauser, whose annual artists' series came to a successful close in Janu-

The concert series annually sponsored by the Ladies' Music Club will present John Brownlee, baritone, on Feb. 8, and Muriel Kerr, pianist, with the Gorard Constant on March 11, both don String Quartet on March 11, both concerts to be given in the Oklahoma City University Auditorium.

### Santo Di Primo Sings in Hazleton, Pa.

HAZLETON, PA., Feb. 5.-First in the Hazleton Community Concert Associa-tion series this year was a recital by Santo Di Primo, tenor, in the D. A. Harman School. Mr. Di Primo's accompanist was Norman Secon.

### LITTLE ROCK, ARKANSAS



Arkansas' State Capitol, Now the War Memorial Building

By NELL COTNAM LITTLE ROCK, ARK., Feb. 5.

R ICH musical fare is forecast for Little Rock during the next three months. The concert on Jan. 25 by the Little Rock Spmphony, conducted by Laurence Powell, was the third of the present season. The fourth will be given March 1. The orchestra, composed of thirty professional and twenty-five amateur musicians, gives four or five concerts each winter season on a subscription basis.

Excerpts from 'Die Walkure' wore played on Jan. 25; and the symphony was Mozart's G Minor. On March 1, the program will include Liszt's 'Les Prélures', Sibelius's 'King Christian II'. Suite and Bernard Fitzgerald's Trumpet Concerto. The next attraction in the music series presented each year by Mrs. Frank Vaughan is a joint recital on Feb. 28 by Harold Bauer, pianist, and Joseph Szigeti, violinist. The series will be brought to a close April 28 with a concert by Richard Crooks.

The State Wide Opera Festival in which 150 singers will participate, will take place April 30.

Little Rock Symphony Has One More Concert—State WideOpera Festival to Draw Many Singers -Ambitious School Programs Drawn Up



Lawrence Powell, Con-ductor of the Little Rock Symphony

Mrs. B. W. Nininger, general chair-man, is being assisted by five district chairmen. A silver loving cup will be awarded the group which gives the best rendition of the 'Waltz Song' from Faust and an optional number by an American composer. The finale will be the 'Toreador Song', from 'Carmen'. Operettas will be given by nearly every one of the eighth grade and junior high schools here, as the climax of the music program in the schools. The grammar schools will give 'Hänsel and Gretel',
'Le Coq d'Or' and other masterpieces.
Senior High School will be host to

the second annual state-wide high school chorus festival, under the direction of John L. Adams, in April. The state band contest also will be held here in April.

The Little Rock Unit of the Arkansas branch of the American Guild of Or-ganists, Mrs. G. H. Mathis, president, will conclude the year's program with a concert of ensemble church music in February under the direction of John Summers and a choir festival after Easter, in which all affiliated churches will participate.



Karl Reckzeh, Con ductor of the Indian apolis Maennercho

the Matinee Musicale

(Continued from page 259)

Steffen is preparing the choir for an appearance at the "pop" concert on Feb. 13, when Borodin's 'Polovetzian' Dances and choruses from 'Prince Igor' will be given. The Choir has its own organization and officers headed by Louis Schweitzer, president.

Schweitzer, president.

The Martens Concerts, Inc., fill an importance place in concert life. Again this year the high standard of attractions from among the world's celebrities have assured capacity houses. The series of six subscribed concerts included Helen Jepson, soprano; the Jooss Ballet; Jascha Heifetz, violinist; the St. Louis Symphony, Vladimir Golschman, conductor; and yet to appear are Vronsky and Babin, in a recital for two pianos on Feb. 6, and Richard Crooks, tenor, on April 11.

The Indianapolis Maennerchor, one of the oldest singing societies in the country, began its season with Karl Reckzeh, Chicago, leading his sixteenth consecutive season with this group of seventy male singers. Three concerts in the concert hall of the Athenaeum were scheduled. On Feb. 14 the chorus will be assisted by Elma Igelman, soprano, and on May 9, Louise Essex, 'cellist, will play. Clarence Elbert is associate director. Most of the work of

the chorus is a cappella.

The Indianapolis Matinée Musicale sponsors fortnightly programs by active members and in addition offers three artist programs. Heard earlier in the year were Bomar Cramer, pianist, and Mildred Dilling, harpist. The third artist to appear in March has not been definitely decided upon.

The Choral Section of the Matinée Musicale, under Elmer Steffen, will appear in recital at the World War Memorial Auditorium in an all-American program. Featured on the program will be a work by Samuel Gaines of Boston. Natalia Conner is the official accompaniest. Mrs. Albert Long is president.

ist. Mrs. Albert Lang is president.

The Indiana Chapter of the American Guild of Organists is headed by Dean Cheston Heath, and Paul R. Matthews, sub-dean. Programs are given in the different churches monthly. In February a special program will be given at the Second Presbyterian Church, where a new organ has just been installed and dedicated by Charles Hanson, for the past forty years the organist. The guild expects to bring a concert organist to give a recital.

### Junior Chamber to Sponsor Ballet

For the third consecutive season the Junior Chamber of Commerce will sponsor an appearance of the Ballet Russe at the Murat Theatre on Feb. 16.

On May 22 the piano festival will give its third year of Sunday afternoon and Sunday night concerts at the Butler

# INDIANA

Field House. The players from Indianapodis and some forty cities in the state perform in groups, two players to each piano. The 250 players are conducted by Frank Wilking, who arranges music for each group. Approximately 1,200 players have signed to take part and are already rehearsing in separate groups.

Four members of the Indianapolis Symphony string section have formed a string quartet and are rehearsing. Boris Schwarz, concertmaster, and Avram Weiss, violins; Jules Salkin, viola, and Paulo Gruppe, 'cello. Another group of first chair men have formed a woodwind quartet, James Hosmer, flute; Arno Mariotti, oboe; Julio Mazzocca, clarinet, and Jacob Nabokin, bassoon. Later on Mr. Sevitzky will form an ensemble, augmenting these four by other members of the woodwind and brass sections to play chamber music works.

The Harmonie Opera Study Club, Mrs. Norman Schneider, president, meets once a month to hear discussions and extracts of operas. This year's program included 'Le Coq d'Or', 'Aida', 'Andrea Chenier', and later in the season probably a Mozart work and some modern opera.

The Junior League Glee Club of thirty members rehearses every week under Edward La Shelle. Mrs. Herman C.

Wolff is accompanist.

The Jordan Conservatory of Music announces the following musical attractions begining with recitals at the Odeon on Feb. 9, presenting Paul Lindstaedt, pianist; Feb. 16, a two-piano recital by Imogene Pierson and Lucille Wagner, and on the 23rd by Florence Keepers, pianist, who receives a master's degree. On March 11 Mae Engle will appear in a recital.

Other events in March include a concert by the Conservatory Orchestra, Fabien Sevitzky, conductor. Harold Triggs, artist piano teacher, plays at a Sunday Pop at the Murat, assisting the Indianapolis Symphony. Scheduled for early spring are an appearance of the String Orchestra under Ferdinand Schaefer and string quartet recitals led by Boris Schwarz. Mr. Sevitzky is at the head of the instrumental department of the conservatory. Ada Bicking is director of the Conservatory.

## FT. WAYNE

(Continued from page 288)

certs will be held during the remainder of the current season. The one will take place on Feb. 27, and the other has been set for a Sunday afternoon in March. The orchestra is supported by contributions which are solicited during an annually conducted Fall drive. W. Charles Dickmeyer is president of the Fort Wayne Civic Symphony Orchestra Society.

For many years, Fort Wayne has been a stronghold of choral music. The Lutheran Choral Society was founded in 1917, by the late George Weller. It restricts itself to sacred works and has done yeoman service in cultivating a widespread interest in the compositions of Johann Sebastian Bach. At least two concerts are given each season, one during the winter months and another late in the spring. George Gerhard Arkebauer is the conductor of the choir and Mr. Dickmeyer is president.

The A Cappella Choir, composed of students of Concordia College and Concordia Lutheran High School, likewise specializes in sacred music. Walter E. Buszin is the director. A number of public appearances have been planned for the remainder of the 1937-38 season, and a short spring tour will take the group to Detroit and neighboring towns.

Fort Wayne's three public high schools enjoy the advantages of numerous musical activities.

### **SOUTH BEND**

(Continued from page 288)

poration. Its next appearance will be Feb. 16 at the University of Notre Dame here, when a new group, the Studebaker Girls' Glee Club of forty-five voices, will appear with it in joint concert. It will be the first official appearance of the girls' club and the two together will be the city's only large chorus. Both are conducted by Ethel Stuart Gaumer. Radio appearances from Chicago stations are tentatively arranged for the next few months.

Mrs. Gaumer also is choir director at St. James's Episcopal Church where one of the city's most ambitious programs of church music is undertaken each year. On Feb. 3 the choir and Mrs. Gaumer will present a group of ten English boy cathedral choristers, now on tour of this country.

#### Hymn Festival Planned

Elaborate plans are under way for a program unique in South Bend music circles, a city wide hymn festival to take place in May in a downtown theater. A huge chorus of trained voices, selected from all the city's churches, will direct the mass singing of the finest hymns of the church. Its aim is the stimulation of deeper appreciation of the beauty of those hymns and to create an interest in their correct singing. Music committees of the churches are co-operating with the city's music leaders in the plan.

Several church groups will appear

Several church groups will appear during the spring in excellent programs. St. James's choir will present a considerable portion of Gaul's Passion Music during the Easter season, while organ concerts in the First Presbyterian Church and First Methodist Episcopal Church, both located in the downtown area, will occupy a portion of each day. A new set of amplifiers in the Methodist Church will send organ music and chimes floating over a large portion of

St. Patrick's Roman Catholic Church choir of forty-five voices will sing Flotow's opera 'Martha' late in February. The choir is led by William H. Pedtke, who is also head of the college of music at the University of Notre Dame. The choir of the First Methodist Episcopal Church will present an elaborate musical service on the Thursday of Passion Week, singing two motets, one with organ accompaniments, the other a cap-

The Notre Dame college of music has earned an excellent reputation for the high standard of its work, and in the spring will add to its achievements with an ambitious musical series. Foremost in that list will be the opera 'Romeo and Juliet' to be sung in March by the Freshman Choral Club, and the presentation of a concert on Washington's

Birthday by the university's orchestra. Daily programs in music week in May will see their climax with the presentation of a world-renowned artist whose name has not yet been divulged.

### TERRIE HAUTE

(Continued from page 288)

concert by the college orchestra with Winifred Mayfield, pianist, playing Mendelssohn's Concerto in G Minor. The a cappella choir will start its spring concert tour on May 10.

At St. Mary-of-the-Woods College

At St. Mary-of-the-Woods College for Women, the annual recital by senior music students will be given on Feb. 16. The college is planning to continue next season the series of artist recitals which annually bring concerts by three or four of the world's great musicians.

of the world's great musicians.
On May 3 the Rose Polytechnic Glee Club, which has won an enviable reputation, will give a program at the Hippodrome theatre.

The music section of the Woman's Department Club will present the Mac-Dowell Trio on Feb. 8; Helen Frederick, concert pianist, on March 8, a piano and organ recital by Amelia Meyer and Mrs. Howard Reed on April 3; and operatic monodies to be given by Edna Bowles and Edward Shad Bolt of the DePauw University School of Music faculty on April 23. The choral group of the club which has appeared on the programs of the state federation of clubs will sing on Feb. 22.

A number of interesting programs are promised by the music departments of the several high schools. Wiley High School will give Schubert's 'Rosamunde' on March 10. Garfield High School will present Balfe's 'The Bohemian Girl' on May 6. Gerstmeyer High School will present a special program on May 12 to which the orchestra, band, and glee clubs will contribute.

# SOLO RECITALS VARY INDIANAPOLIS SEASON

### Paulo Gruppe and Harold Triggs Are Heard—Mildred Dilling Returns In Concert

Indianapolis, Feb. 5.—Paulo Gruppe, cellist, gave a concert on Dec. 8 at the Odeon, under the auspices of the Jordan Conservatory of Music. Mr. Gruppe is the first cellist of the Indianapolis Symphony. An interesting program including Locatelli's D Major Sonata, Brahms's E Minor Sonata, the Saint-Saëns A Minor Concerto and a group of shorter numbers by Popper, Fauré and Schumann revealed Mr. Gruppe's fine musicianship. Dorothy Munger was the accompanist.

On Dec. 9, Harold Triggs, pianist, gave his first public recital sponsored by the Jordan Conservatory where he is head of the piano department. A large audience in the World War Memorial auditorium accorded Mr. Triggs an enthusiastic welcome.

The Indianapolis Matinée Musicale presented Mildred Dilling, harpist, in another recital Dec. 10 in the L. S. Ayres Auditorium, where a large audience again welcomed this artist who started her career here. A program embracing original compositions and transcriptions showed Miss Dilling's judicious choice of harp literature and revealed her beautiful tone and excelent technic.



The Audience on the Capitol Steps Listening to Haydn's 'The Creation'

# SALT LAKE

By GAIL MARTIN

SALT LAKE CITY, UTAH., Feb. S.

THE proud cultural heritage handed down to posterity by the Mormon pioneers of 1847 promises to yield a rich

harvest here in the future.

Encouraged by popular acclaim growing out of its twenty-fifth anniversary performance of Handel's 'The Messiah', at the Tabernacle during Christmas week, the Salt Lake Oratorio Society is planning another production this sum-mer, during Covered Wagon Days, of a classic oratorio. For the first time last July, music played an important role in the annual celebration of the Mormon Pioneers' entrance into Salt Lake Valley on July 24, 1847. 10,000 people heard the performance on the State Capitol steps of Haydn's 'Creation' by the society under Squire Coop. More than gratified by the public interest in maintaining precious traditions of the past, Dr. Howard T. Anderson, president, and W. J. Thomas, business manager of the oratorio society, are considering another choral event for Pioneers' Day on July 24 of this year.

In no uncertain manner, the public has signified its desire to have the usual program of parades, pageantry, and rodeos broadened to include a great musical event, symbolizing the high esteem that the pioneers held for the arts and for culture and education.

The coming year also promises a rich reward to concertgoers. The Salt Lake Civic Music Association with its membership of nearly 2,000, has Rudolph Serkin, pianist; the Salzburg Opera Guild in 'Cosi fan Tutte' by Mozart; Nathan Milstein, violinist; Ezio Pinza, bass; and the Luboshutz-Nemenoff piano duo.

### Hofmann to Appear

A near-capacity house greeted Yehudi Menuhin's recent recital at the Tabernacle and another one is assured for Josef Hofmann's recital on Feb. 21. The University of Utah Extension Division, sponsors of these two recitals, also bringing the Ballet Russe of Col. de Basil and Raiguel, Spanish dancer. The Doris Humphrey-Charles Weidman company also plays one performance in Salt Lake City.

Luther King, Negro tenor, and Jean Houston, who just concluded a series of highly artistic and satisfying recitals here and in adjacent communities, are returning for another engagement.

The Salt Lake Tabernacle Choir, led by J. Spencer Cornwall, heard weekly by millions of radio-listeners, will continue its regular Sunday series of sacred Oratorio Society Plans Performance of a Classic Oratorio for Pioneer's Day in July -Civic Association Offers Events



President of the Ora torio Society

concerts over the CBS National Broadcasting System. Recitals by the McCune School of Music and Art Orchestra, conducted by Frank W. Asper, and by the faculty are drawing increasing audi-

Splendid service on behalf of music is being accomplished by the Federal Music Project Orchestra under Reginald Beales. This group of thirty play-ers recently toured the state playing to thousands of school-children and adults, many of whom had never heard an orchestra before except over the radio. On March 6, the orchestra-known as the Utah State Sinfonietta-will give a concert with a guest artist, under the auspices of the Utah State Institute of Fine Arts, created by legislative act to sponsor the arts and to co-operate with the federal government in developing an appreciation of the arts.

A new choral society, the Salt Lake ymphonic Choir, led by H. Frederick Davis, also has a number of engage-ments booked here and in the state.

The University of Utah music department under Thomas Giles, plans to give its usual annual production of grand opera with students.

### EVENTS AT LONG BEACH

#### Hofmann, Eddy, Bartlett and Robertson Heard in Recitals

LONG BEACH, CAL., Feb. 6.—Josef Hofmann, pianist, will appear before a sold out house, in Concert Hall, Municipal Auditorium on Feb. 8, in Ye Towne House Forum, Katheryn Coffield, manager.

Nelson Eddy, baritone, packed Poly technic Auditorium, when he appeared as the second event in the Civic Concert Series, managed by a group of local citizens, with Alice Durham, general chairman of the executive committee. Hizi Koyke, opened the series, and Bartlett and Robertson, duo-pianists, were presented on Feb. 2. The San Carlo Opera Company will be the attraction Feb. 15.

Edwin Franco Goldman, was guest conductor, with the Long Beach Municipal Band on Feb. 6, when 5,000 people heard the concert in Convention Hall, Municipal Auditorium, and many were turned away. Herbert L. Clarke, is the regular director of the Municipal Band. The Woman's Music Club, celebrates

its thirtieth anniversary on Feb. 23, with a membership of over 400, Mrs. James A. Bickel, president. The club has added an opera study section this year, Mrs. Roy Harmon Wolfers, chair-man; Robert E. Edmonds, program chairman, and Muarice Eisner, accompanist.

banquet was tendered Arnold Schönberg, by the Schönberg group of the Woman's Music Club, at the Pacific Coast Club on Jan. 28. 150 attended.





Lester Hinchcliff, Conductor of Ogden's Membership Chairman
Tabernacle Choir of the Community
Concerts Association

By ALICE PARDOE WEST OGDEN, UTAH., Feb. S.

OGDEN'S music activities promise a busy season. Though a number of excellent attractions have taken place already, there are still some outstanding events scheduled.

Foremost in importance perhaps are the entertainments sponsored by the Ogden Community Concert Association, of which Dr. John Edward Carver is president and Mrs. Stuart P. Dobbs, membership chairman. This organization, since its incipience seven years ago with a membership of 300, has increased its enrollment to 1,226. Its program for the remainder of the season includes the concert artists, Bartlett and Robertson, duo-piano artists, on Feb. 7; Richard Bonelli, baritone, on March 23, and Albert Spalding, violinist, on April 11. They will appear in the new million dollar high school auditorium which has a

seating capacity of 2,000.

The Lyceum Circuit, sponsored by Weber College, will present a concert by the Brigham Young University Sym-phony in February. In March, the radio performers, The Dixie Melody Masters, colored quartet, will give a program. It is the plan of this department to present an outstanding artist each month, devoting one-third of its schedule to musicians. Next year's program promises in November or December a visit by the Mexican Tipica Orchestra, whose members will perform in costume. The Weber College music department, under Roland Parry, also promises a full season of entertainment in the way of con-certs by its orchestra, band, Glee club and girls' chorus, 'The Musettes.'

### Clubs to Join in Concert

Ogden's Male Singers, a group consisting of thirty voices under Mark Robinson, will affiliate with the Orpheus Club, the Gustaf Adolf Male Chorus of Salt Lake City, and the Provention Mendelssohn Club, under the supervision of the Utah District, Associated Glee Clubs of America, and give a concert in Salt Lake City in the early spring. Negotiations are being made to have either Lily Pons or Kirsten Flagstad appear in this concert.

The Arphonian Society, which is also under Mark Robinson, is planning a concert for Feb. 6 at the Hotel Ben Lomond at which time excerpts from the opera, 'Carmen' will be given. The society will also present this concert at the Art Barn in Salt Lake City about the middle of February. Efforts are being made to bring here in early spring, an artist of outstanding ability to participate with the society in the presentation of a cantata or an oratorio.

Since the inception of the Ogden Tabernacle Choir over fifty years ago, many fine artists have appeared with this organization and its oratorios have been sung at various fairs and institutions. Each year this group of singers, under the present direction of Lester

# ODGEN

Community Concert Association, Ly-ceum Circuit, Choir, Male Singers and Arphonian Society Swell List of Events



Dr. John Edward Carver, President of Com-munity Concerts

Hinchcliff, gives a series of concerts at which time well-known soloists are brought here to sing the solo roles. Mendelssohn's 'Elijah' and 'Seven Last Words,' by Dubois, will be presented in Easter by this group. The oratorio, 'Creation,' is being planned for presentation in the late spring. There are 175 mixed voices in this association.

The Ogden High School music de-

partment under Glenn L. Hanson, including an a cappella chorus of 115 voices, a band of seventy-five pieces, an orchestra of fifty-eight members and a Glee Club have planned a busy season with concerts and inter-state contests.

A recital honoring the anniversary of Liszt is planned for the Spring Festival by the MacDowell Ensemble under the supervision of Mona Smith, assistant musical consultant, Ogden Branch, to E. Robert Schmitz, pianist of Paris. Mr. Schmitz will arrive at Ogden in April and personally conduct a few classes for the ensemble.

Other musical societies of note in Ogden are the Sempre Musical, which will give a concert for the Spring Fes-tival, and the Ogden Song Society. These organizations promote entertainments and programs using the talent within their own associations.

### Earle Spicer Touring in U.S. and Canada

Earle Spicer who recently returned from a tour of three weeks in the South, at once left for another in Northern states and Canada. He sang at State Teachers College, Loch Haven, on Feb. 3, for the Women's Republican Club, New York City, on Feb. 8 and in Montclair, N. J. that evening. He will appear at Phillips Exeter Academy, N. H. on Feb. 13, at Tilton, N. H. on Feb. 14, before the Ottawa Morning Music Club on Feb. 17, at the Ottawa Ladies' Col-lege on the 18th and at Port Hope, Ont., on the 19th.

### Castagnetta in Recital Engagements

Grace Castagnetta, pianist, recently appeared as soloist at the Seamen's Church Institute, and at the American Women's Association, both in New York. She also gave a recital in Manchester, Vt., and at the Hackensack, N. J., Woman's Club. On Jan. 23 she was to appear as soloist with the Federal Symphony under the better of Federal Symphony under the baton of Eugene Plotnikoff.

### Sascha Gorodnitzski Tours Canada

Sascha Gorodnitzki, pianist, who toured in Canada recently, will appear in recital in New York on Feb. 21 and with the National Orchestral Association on Feb. 28 as soloist in the Second Piano Concerto of Rachmaninoff.

# Pitts Sanborn Discusses the Song Recital

(Continued from page 5)
are worked so hard that they threaten to become a nuisance. On the other hand, songs of such unmistakable attractiveness as "Minnelied" and "Wie bist du meine Koenigen?" are forgotten in the weekly rounds. It is hard, also, to account for the comparative neglect It is hard, also, to account for the comparative neglect of "Die Mainacht" and the two nightingale songs, "An die Nachtigall" and "Nachtigall". For the last of these, however, one would want the soul and the art of a Sembrich. The marvellous pianissimo of her concluding "ein leiser Wiederhall" still echoes in the tingling ear. Another song in which Sembrich was supreme, indeed unique, was "Wie Melodien zieht es mir", perhaps the most quintessential of all Brahms's songs in its elusive mystical mood and its evanescent subtlety of expression.

most quintessential of all Brahms's songs in its elusive mystical mood and its evanescent subtlety of expression. Still, I must admit that only a singer who could bow the long phrases as in a masterly performance on the violin, an art that Sembrich possessed to perfection, would be tolerable in this song. Consequently, to urge its resuscitation is a counsel of perfection to the singer.

Another song of Brahms, different in content and somewhat less difficult of realization, is "Der Tod, das ist die kuehle Nacht", which in its way also represents his genius for the Lied at its apogee, and again this song is neglected, though heaven knows one would hate to hear it inadequately sung. The last performance I recall of it in New York, and a very fine one, was several years ago by Maria Olszewska.

#### A Plea for the Lieder of Franz

It is unfortunate that the vogue of Brahms as It is unfortunate that the vogue of Brahms as a Lieder composer seems to have been responsible for driving Robert Franz out of the general consciousness. Yet there are some of us who notwithstanding regard Franz as a great master of the German Lied, worthy to stand in that particular in the very first rank. I personally was quite horrified when some years ago in Munich I spoke to a German singer who was planning a visit to this country about the desirability of singing songs by Franz and in response received a definitely hostile reaction. She seemed to think them too slight and unimportant for her attention, as though I had men-

unimportant for her attention, as though I had mentioned Abt or Kuecken to her.

Yet, the despised and neglected Franz deserves the closest attention from all recital-givers. For one thing, Franz was particularly happy in setting poems by Heine. Franz was particularly happy in setting poems by Heine. I might point out among the most remarkable of his Heine songs, "Aus meinen grossen Schmerzen", "Die Lotusblume", "Die Rose, die Lilie", "Im Rhein, im heiligen Strome", and "Der Fichtenbaum". The last, of which contemporary recitalists seem to be entirely ignorant, is, with its intensity and condensation, one of the greatest songs ever written.

the greatest songs ever written.

A powerfully dramatic song by Franz is, of course, "Im Herbst", and for sheer loveliness his "Es hat die Rose sich beklagt" is unsurpassable. And before leaving the subject of Franz I cannot help mentioning also "Auf dem Meere" (words by Heine), "Lieb' Liebchen" (words by Heine), "Widmung", and "Liebchen ist da!" Franz's "Lotusblume" is no whit less excellent than Schumann's familiar setting of the same text. In fact, a recitalist of imagination and resource might interestingly place the two serially on one program for purposes of comparison.

of comparison.

It is worthy of note, too, that the songs of Franz are not taxing on the vocal range, and while technic, brains, and taste may be expended generously in executing them, they present fewer obvious stumbling-blocks than many other specimens of the German Lied.

### No Neglect of Wolf

For Hugo Wolf it is unnecessary to take up the cudgels. From Ernest Newman down he has a battalion of doughty champions. Even though one may not agree with all their claims, there is no doubt that Wolf occupies a high place among the masters of the Lied and that his collections of songs can be studied with profit. There is

no need of going here into the pretension that the declamation in his songs is unequalled, making him, as it were, the Wagner of the Lied. Suffice it that so much poetic inspiration and power of musical delineation have gone into his songs that virtually all of them are worth consideration, even though few may attain the melodic loveliness of "Verborgenheit" and "In dem Schatten meiner Locken" and no other rise to the sublimity of the "Gesang Weylas".

However, as I have said, Hugo Wolf is not just now in danger of neglect. One of Wolf's best songs, by the way, is his setting of Mignon's song "Kennst du das Land." Perhaps no other musician who has sought to clothe Goethe's famous poem with music has done it

clothe Goethe's famous poem with music has done it so successfully as Hugo Wolf. The recitalist of imagination and resource whom I have posited might well give

over a section of his program to a comparison of some of the best versions of "Kennst du das Land", including conspicuously those by Wolf and by Liszt.

It is well to remember that in addition to these copious writers of German Lieder, inspired examples of the species are to be found in the works of Loewe, Wagner, Mendelssohn, Jensen, and, of course, Richard Strauss, Liszt, and Rubinstein, though these last two were not Germans.

### Settings of the "Erlkoenig"

Loewe's ballads occupy a place of their own, and perhaps his setting of "Der Erlkoenig" could be classed with them. At any rate, this ghostly song is more in the ballad spirit than Schubert's better known "Erlkoenig".

them. At any rate, this ghostly song is more in the ballad spirit than Schubert's better known "Erlkoenig". And here I might say parenthetically that the recitalist of imagination and resource would find it worth while to offer a comparative study of the three "Erlkoenigs" of Beethoven, Loewe, and Schubert.

That redoubtable authority, Sir Donald F. Tovey, to be sure, prefers the Schubert setting. Somewhat enigmatically he remarks: "Goethe does not, like Loewe and the child's father, tell us that the child heard nothing but the wind whispering in withered leaves. He gives us the Erl-king's speeches in full and they tell explicitly of golden raiment, of gay flowers, and of pretty games and dances." Sir Donald feels that Loewe's representation of the Erl-king's speeches by the mere notes of the major chord is less effective than Schubert's melodic working out, a "clever economy" on Loewe's part, "beautifully typical of the decline from a golden to a silver age." And then Sir Donald adds: "The fact is that the psychological critic and the psychological composer are alike inferior to Schubert in psychology as well as in music." And yet the hearer, who might be psychologically inferior to all and sundry, may none the less find in the notes of the common chord an eerier, more haunting Erl-king's voice than in Schubert's melodies.

There is a song of Loewe's, too, of which Sembrich used to weave a glittering pattern in sound. "Des

There is a song of Loewe's, too, of which Sembrich used to weave a glittering pattern in sound, "Des Glockenthürmers Töchterlein", that ought to be in the repertoire of every soprano who can cope with its

### Wagner, Liszt and Strauss

Wagner, Liszt and Strauss

In Wagner's case, though we all know of the five songs composed to poems by Mathilda Wesendonck, singers rarely atempt the one that stands far above the others, "Im Treibhaus", though they frequently give their audiences "Träume" and sometimes, be it said without punning, "Schmerzen". Yet, the inferiority of "Träume" to "Im Treibhaus" must be manifest to anyone who compares it as a study for "Tristan und Isolde" with "Im Treibhaus" in the same capacity. "Träume" is entirely overshadowed by the development in the opera, whereas "Im Treibhaus" is endowed with a life of its own. In fact, this song of exotic feeling and infinite yearning is one of the most beautiful in the literature of the Lied.

If we must concede that Mendelssohn was not at his

If we must concede that Mendelssohn was not at his best as a Lieder writer, yet at least one of his songs is

a very fine Lied, "Auf Fluegeln des Gesanges". Adolph Jensen, though not among the great names, deserves to be remembered at least for "Lehn' deine Wang' an meine Wang'", "Am Ufer des Flusses, des Manzanares", and "Murmelndes Lueftchen".

and "Murmelndes Lueftchen".

Before turning to the larger subject of Richard Strauss I will say a word about Liszt and Rubinstein. Liszt composed songs in both French and German. Of the French lyrics "O quand je dors" is much sung; of the German none are more remarkable than "Lorelei" and "Wanderers Nachtlied". The former partakes less of the Lied than of the operatic scena. The later, however, with its harmonic suggestion of a "Parsifal" to come long afterwards, is both an authentic Lied and a witness to sublimity. to sublimity.

Anton Rubinstein, though a Russian, wrote a number of German Lieder. "Es blinkt der Tau" is noteworthy for melodic charm and the setting of Heine's "Der Asra" is one of the most overwhelmingly dramatic of all songs.

It happens to go best with a contralto voice.

In view of the wide popularity of the songs of Richard Strauss it may be only necessary to point out that in spite of the favor some of them enjoy, others quite as good are on the neglected list, for example, "Ich trage meine Minne'

Among the German and Austrian Lieder writers of the younger flights one must mention Joseph Marx, repre-

Among the German and Austrian Lieder writers of the younger flights one must mention Joseph Marx, representing the more conventional tradition, and the modernist Paul Hindemith.

Tchaikovsky, as well as Rubinstein, has composed to German words. Indeed, the best known of his songs is his setting of the poem of the harper in Goethe's "Wilhelm Meister", "Nur wer die Sehnsucht kennt". The Russian composers, however, have been largely occupied with Russian texts, just as the Scandinavian and Finnish composers have composed in great part in their several vernaculars. These schools of lyrics lie somewhat outside the scope of this informal glance at a very wide field. Except where the texts bear well translation, they may fare ill when not sung by their own nationals. However, there are conspicuously songs by the Norwegian Grieg and the Finnish Sibelius that have gone over in translation into the international repertory. It is perhaps an affectation in this country for any but a German singer to treat Grieg's "En Svane" as a German Lied under the name of "Ein Schwann". But whether the words be Norwegian, German, or English, Grieg's tribute to the water-bird that in singing dies is of a strange and excellent beauty.

Italian and French Songs

### Italian and French Songs

Singers would do well to remember that the lyric literature of Italy is not confined to opera. An alluring array of Italian concert songs exists, in particular of authorship ranging from Rossini to living composers. On the subject of French songs I will only touch, but

On the subject of French songs I will only touch, but here again the literature is vastly larger than our concert singers seem to guess. Of modern French composers Debussy and Ravel are pretty well exploited, but Gabriel Fauré, one of the most accomplished and interesting of song writers, is deserving of anything but the neglect that is his portion in America.

Concerning the great mass of songs in English, whether by John Dowland or by innumerable Englishmen and Americans writing today, I shall not attempt to speak further than to declare my faith that there is wealth enough therein to make desirable a special survey. Indeed, the entire "grand vision" is in need of a comprehensive survey that could be carried on in part by the pianists who coach singers, advise them as to programs, and accompany them in recital.

Though I have not previously mentioned that con-

programs, and accompany them in recital.

Though I have not previously mentioned that considerable company, I cannot emphasize too strongly the artistic responsibility which is theirs. All the foregoing might be taken as a gentle exhortation to accompanists, as well as to singers themselves, to both of whom we are now indebted for so much that is admirable, to increase that debt.



Danish State Railway



Sigfried A. Lars Courtesy Swedish Travel Burn



A View of Miami

# MIAMI

By BERTHA FOSTER MIAMI, Feb. 5.

MIAMI is planning a busy music season, and the house is already sold out for the Civic Music Association events, which include the names of Richard Crooks who will sing here Feb. 14, and the Trudi Schoop Ballet later in the season. Kreisler was the first artist of the season in this series.

same appreciation on the part of the public is shown the series of concerts given by the University of Miami Symphony under Dr. Arnold Volpe. The season started on Jan. 17, with the Lhevinnes as soloists. Six concerts are to be given during the winter, and the artists will be Gregor Piatigorsky, Maria Kurenko, Ernest Hutcheson, Josephine Antoine, and Josef Hofmann.

Another fine organization of the University of Miami is the Symphonic Band, Walter Sheaffer, conductor. The concerts began on Jan. 24, and will feature University choruses and student soloists. At the close of the season the University of Miami Symphony will give another concert, an annual event, with advanced students as soloists,

There have been years at a time when no dancing groups have visited Miami, Besides and now they come in threes. the one already mentioned, both the Jooss Ballet and the Ted Shawn dancers will appear here early in February

The Miami Music Club, Mrs. Hollis Bush, president, features at its weekly meeting its artist members and visitors.

The Mana-Zucca Club presents a series of weekly concerts, many wellknown artists being heard in Miami for the first time. In the near future the following artists will be featured: Jan Peerce, Josef Raieff, Maria Carreras, and Leonard Liebling.

### Lecture Course Welcomed

The University of Miami Music School is enjoying the privilege of lectures on modern composition by Dr. Carl Ruggles. These classes will be continued until the close of the school Another artist, Reinald Werrenrath, is holding a master class for singers at the University for a month.

The Aeolian Chorus, directed by Adrienne Lowrie, will present three programs, as it has done for the past six-

The Miami Conservatory series of monthly concerts for its patrons will present Henry Gregor of Washington, pianist and lecturer, on Feb. 8. On March 3 a concert by the advanced students of Mrs. Charles Lyon Krum will be given. These are at the audi-torium of the Woman's Club. In this same hall Edward Clarke

gives on Thursday mornings a series of talks designed for the layman's enjoyment of music. Mr. Clarke is assisted in the illustrations of these talks by other members of the faculties of the University of Miami School of Music and the Miami Conservatory.

# FLORIDA

University of Miami Symphony and Band to Give Concerts -State Teachers Plan Convention



Hollis Bush President of Miami Music Club

The A. G. O. is presenting a monthly series of organ recitals, for the most part by Miami's organists. The next one, in February, will be at the Trinity Episcopal Church by Bertha Foster, organist of that Church.

Much interest is being shown in the coming State Music Teachers' Convention which will be held March 28 and 29 at the Miami Biltmore Hotel. Bertha Foster is state president, and Rosa Adams Burgess is president of the local group which is host on this occasion. program includes such names as Carl Ruggles, Alexander Bloch, LeRoy Campbell, Mrs. Charles Lyon Krum, and the University of Miami Symphony, with Josef Hofmann as soloist.

Miami has always had excellent music in her parks which is enjoyed by thousands of people nightly. Ceasar La Monica and his band are here again this They present varied programs, assisted by singers in solos and groups.

### MIAMI SUPPORTS CIVIC MUSIC PLAN VIGOROUSLY

Capacity of Largest Auditorium Filled Before Completion of Membership Week

MIAMI, Feb. 5.—In their membership campaign of last spring the Miami Civic Music Association found that the ca-

pacity of the larg-

C. H. Crandon

est available auditorium was filled before the annual membership week was well under way. C. H. Crandon, president of the association, inserted notices local papers asking the people to stop sending in checks as no more memberships

available, but this only served to increase the interest aroused in the Civic Music Plan. The artists presented this season are: Kreisler, Richard Crooks and the Trudi Schoop Ballet. Among the officers of the association are: Mrs. Eda Keary Liddle, Charles Cushman, Mrs. Hannah Asher, Mrs. Katherine Pond, Frances Tarboux and Mrs. T. T. Stevens, who was organization chairman of the campaign.

Miami Symphony Plays at Palm Beach

PALM BEACH, FLA., Feb. 5.—The Society of the Four Arts of Palm Beach brought the symphony orchestra of the University of Miami in a concert on Feb. 2. Further concerts to be sponsored will be given by Beveridge Web-ster, pianist, and Gerald Warburg, 'cellist, on March 9, and by Bidu Sayao, soprano, on March 21.



World War Monument in Jacksonville

Federal State Symphony Has Headquarters Here-Civic Music Association Continues Series — Symphony and Chamber Music Society Active — Woman's Club Makes Plans

# JACKSONVILLE

By MATILDA O'DONALD JACKSONVILLE, FLA., Feb. 5.

EADING in musical interest in Jacksonville, now is the fact that Dr. Nikolai Sokoloff, national director of the Federal Music Project of the WPA, has formed a Florida State Symphony which will call Jacksonville its home. Of the sixty-five pieces thirtyfive are members of the Jacksonville Federal Orchestra trained by F. Pierce Drohan and Frank Morris. The State Orchestra gave its first concert here on Jan. 25 with Dr. Sokoloff conducting and then went on an extended tour of Florida and other Southern states.

The Civic Music Association series will be continued by Josef Hofmann, who will play on March 30, and Elizabeth Rethberg and Ezio Pinza will sing on April 26. A possible fifth concert in the series depends upon the sale of seats.

The Choral Guild, a branch of the Recreation Department, and composed of 120 voices conducted by Nelson Brett, will present 'The Rose Maiden' by Cowen soon and the 'Chorale Finale' to Beethoven's 'Ninth Symphony' during the spring with the State Symphony. Mrs. Robert Lee Hutchinson is chairman of personnel and accompanist for

The Symphony of Jacksonville, John Bitter conductor, will give concerts on March 6 and April 24. These are free to the public.

Chamber Music Society of which James W. Spratt is president, will give concerts in March and in April, also open to the public.

### Friday Musicale Activities

Friday Musicale in its forty-seventh scason, Genevieve McMurray, president, continues its program of a matinee concert, an hour of interpretative music and a review of a musical book each month through May. Other concerts will be given by members. The inter-pretative music hour has a morning meeting and ties up its program with music in physical education, in art, in psychotherapy, in general education with outstanding speakers from the uni-versities and colleges of Florida, and

musical programs. The book reviews also feature musical programs.

The Woman's Club, Mrs. Thurston Roberts, president, has a music department, with Mrs. Jesse M. Elliott as director, and will continue music appreciation talks illustrated by musical programs through May, and will sup-ply programs for the club. An orchestra of seventy-five pieces

made up of musicians from the tras of five local high schools will participate in a big Spring concert. The combined Glee Clubs will also have a

Spring event.

### ROCHESTER

(Continued from page 249)

announced later.
On Feb. 21 and 22, the Eastman School opera department will present at Kilbourn Hall, acts from 'Carmen' and Tchaikovsky's Kilbourn 'Eugene Onegin'. On Feb. 26, the Eastman School Symphony Band will give a public concert at the Eastman Theatre, and on March 8 the Eastman School Orchestra will give a concert at the Eastman Theatre under Paul White.

The Eastman School faculty has had added to it this season Mildred Randall in the piano department; Allison Mc-Kown, first 'cellist of the Rochester Philharmonic in the 'cello department; Robert Sprenkle, oboist, and Jessie H. Kneisel as dean of women to take the place of Marion Weed recently resigned.

The David Hochstein Memorial Music School, Samuel Belov, director, which has some 270 pupils who pay anywhere from 10c to \$1.00 for lessons, will present several more professional artist recitals before the end of the seabut the details are not arranged as yet.

Among other future music events are the annual visit of the Metropolitan Opera in the spring, and a visit on April 3 of the Harvard Glee Club in concert with the Rochester Civic Orchestra at the Eastman Theatre at one of the Sunday evening concerts.

The University of Rochester Glee Club, Arthur Whittemore, director, is planning its annual spring tour, concluding with a concert on the home

campus in May.

### TRENTON HEARS OPERA

One-Act Work by Massenet Given under Sabatini's Baton

TRENTON, N. J., Feb. 5.—A program made up of Massenet's one-act opera 'Le Portrait de Manon' and two ballets 'Les Petits Riens' to music of Mozart and 'Authentic Dances of the Middle Ages' with music of the period arranged by Guglielmo Sabatini, was given at the third concert of the 1937-38 series by the Trenton Symphony in Stacy Park Memorial Hall on Jan. 25.

The cast of the Massenet work, which was given with an orchestral accompaniment conducted by M. Sabatini who also transcribed the score for the occa-sion, included the following singers: ester Englander as Des Grieux; Marie Zara as Jean, Ruth Freiberg as Aurora; and James Montomery as Tiberge. The choreography was by Mary Binney Montgomery, who also danced the principal feminine roles. This entire program proved to be one of the most accessful in the history of the orchestra.

Two more concerts remain to be given this season. Mr. Sabatini announces a Russian program for March 1, and a final concert with Lotte Leh-



# TACOMA

Philharmonic Under Linden Offers Series of Three Concerts, with a Possible Fourth—Choir to Perform Mozart's 'Requiem Mass'

> By KATHERINE HUNT TACOMA, WASH., Feb. 5.

WITH a representative list of top-N notch concert artists included in Tacoma's 1937-38 season, and local organizations and musicians evidencing ever-increasing zeal in providing in teresting and enjoyable programs, this city has shown an appreciable growth in musical stature the past year. And now, with the season but half over, coming months hold still more attractions for patrons of the concert hall.

Of greatest interest right now is the approaching concert series by the Tacoma Philharmonic which, from a approaching beginning four years ago with but a



Louis Wersen, Direc-tor of Music in the Public



Eugene Linden, Con-ductor of the Ta-

handful of local musicians, this year will comprise fifty-six professional players, many of them from leading symphonies of the coast and a few who have played with eastern orchestras. The orchestra again will be led by Eugene Linden, the twenty-four-year-old Portland conductor who first organized the ensemble and who, with the incorporated group backing him, has surmounted numerous difficulties to reach a point where the Philharmonic now will be placed permanently on a sound financial basis.

The orchestra this year will appear in a series of three concerts, opening March 7 and given every other Monday thereafter, with possibly a fourth program to be added. No guest artists will appear with the exception of Dent Mowry of Portland, who will come both as composer and pianist, playing one of his own concertos. Another feature will be presentation of Mozart's 'Requiem' by a choir led by Karl Weiss.

### Artist Series Promise Events

Two artist series are sponsored by Tacoma musical organizations. The Ladies' Musical Club, one of the oldest choruses on the Pacific coast, will bring

# WASHINGTON STATE

Moriz Rosenthal, pianist. The Civic Music Association later promises Luboshutz and Nemenoff, duo-pianists, and Kirsten Flagstad.

In addition to its artist series the Ladies' Musical Club chorus appears in two concerts. For its first, Susie Michael Friedman, pianist, and her husband, Maurice Friedman, baritone, of Seattle, were assisting artists.

Frederick Wallis directs the Orpheus club and Ladies' Musical club chorus, and Karl Weiss directs the St. Cecilia club chorus.

Tacoma public schools are doing noteworthy work in music this year under Wersen. The Lincoln School a cappella choir, led by Margaret Rawson Goheen, has just been chosen represent Washington state at the national school choral competition festival in St. Louis in March and April. The music department of the sponsored two programs by the Bohumir Kryl Symphony with Mary McCormic as soloist. Tacoma pupils presented the first of a series of Pacific coast school music broadcasts in November.

Two other choirs from Tacoma are well known through the Northwest, the Adelphian chorus of the College of Puget Sound, conducted by John Paul Bennett, which has already undertaken one tour of Washington and Idaho and will make a second late in March, and the choir of the West of Pacific Lutheran college, now conducted by Gunnar Malmin, which also plans several outof-town appearances

The Tacoma Oratorio society has undertaken Beethoven's 'Missa Solemnis for presentation in the spring, and the Sängerbund and Harmonie Club have given one joint concert. All are under

Tacoma is proud of several of its own musicians who are appearing with success in other parts of the country. Among them are Viola Wasterlain, vio-linist, who made her New York debut at Town Hall early in November and since has been soloist with the Portland and Seattle symphonies; Marie Louise Quevli, contralto, who was heard in the Metropolitan audition of the air several weeks ago, and Dorothy Grodvig, soprano with an exceptionally high range, who has just signed a two-year contract with Eddie Cantor to appear on the air and in New York productions.

### BELLINGHAM

Civic Music Association Presents Artist Series-State Federation of Music Clubs to Convene

By NELLIE BROWNE DUFF BELLINGHAM, WASH., Feb. 5.

BELLINGHAM, a city of 40,000 population and county seat of the northwesternmost county (Whatcom) in the United States, has long been known as an important musical centre, leading in this cultural art in the Pacific Northwest.

Important in the city's musical life is the Bellingham Civic Music Associa-tion, affiliated with the National Civic Music Association, which presents a series of artist concerts each year. The two remaining concerts of the 1937-

1938 season are: on Feb. 3, Ania Dorffman, Russian pianist; on March 5, John Charles Thomas, baritone.

The Bellingham Women's Music Club, member of the Washington State Federation of Music Clubs, stages a biennial \$300 scholarship contest for advanced of voice, piano and violin, and for a Colonial Tea on Feb. 22 will pre-Helen Griffith, pianist, winner the 1936 contest, whom the scholarship award permitted to study in Chicago last year, perparing for the concert stage. The 1938 contest will be held May 1. On April 5 this club will present Percy Grainger, pianist, in an evening con-

The Western Washington College of Education (Normal) holds a vital place in the musical life of the Northwest. presents a series of every-Tuesday concerts and lectures, chiefly artist con-certs. This is unusual for a college of this type, but the college has a reputation for musical achievement and a very fine music department. The concerts are open to students and the pub-

The calendar includes, on Feb. 11, Adelle Ness, musical monologist; March 1, King Lau Chew, Chinese dancer; March 11, College Orchestra, with Dr. Arthur C. Hicks; April 1, George Miquelle, 'cellist; April 5, Percy Grainger, pianist; April 19, Dixie Melody Masters; April 27, Myrtl Ross, musical monologist; May 6, College Orchestra, with Sue McMillin: May 10. Helen with Sue McMillin; May 10, Helen Griffith, pianist.

The college has a highly creditable orchestra and a newly organized a cappella choir, directed by Nils Boson, instructor, and a leader in the city's music activities, to be presented this spring in a joint concert. The college also plans a spring festival for the high schools—band, orchestra and glee club —of Whatcom and its neighboring county, Skagit, to the south.

Music is strongly organized in the city's schools. Each May the Bellingham High School band, orchestra and glee club give a music festival. This coming May the festival will be extended to the junior high schools. The three music groups of the high school will participate in the dedication ceremonies for the new million-dollar Bellingham High School on Feb 25.

The most important musical event for 1938 is the convention in Bellingham from April 20-23 of the Washington State Federation of Music Clubs, with the Bellingham Women's Music club as hostess. This will be attended by 250 delegates and as many or more visiting musicians and musical leaders, with "Music as the Highway to a Greater America" for the convention theme.

City-wide events are planned for the four days, to include one large sacred concert; a choral festival concert in which Federated choruses will appear; an International Good Will luncheon, with representative speakers and musicians of the state and neighboring Van-couver, B. C.; a Young Artists concert, presenting outstanding student artists; a Washington Composers program, ex-plaining the work of the composing group; a Junior Music Clubs program; a concert by eight leading artists of the state, program not yet formulated; and a forum for discussion of vital mus-



A View from Sehom Hill at Bellingham

Head of the Music Department of West-ern Washington College



ical problems, with leading educators

as speakers. Maude L. Williams, Bellingham music teacher, is state convention program chairman.

Miss Williams is also state chairman of National Music Week, and for that week plans for Bellingham a city-wide observance, to include music in the churches and speakers in the pulpits on the opening Sunday; a vesper music service; a "Music in the Home" night; music in the stores, shops, factories, hotels and hospitals and for shut-ins during the week; one day of all-American music: a choral and orchestral concert, and one program of nationalistic

# SPOKANE

Community Concerts and Musical Art Society Offer Events-Two Orchestras Add to Fare



Dr. Clarence Veasey, Jr., President of Community

By JOHN M. BEMIS

RED LETTER DAYS are plentiful on Spokane's musical calendar for 1938, with local instrumental and vocal groups sharing attention with

celebrities of the concert and ballet.
Principal interest falls on the Spokane Community Concerts Association, which ior the past three years has been hang-ing out the Sold Out sign long before opening of each season's schedule. With a membership of well over 2,000 season subscribers and a waiting list of hundreds more, this group has set a mark toward which many similar talentsponsoring organizations look with envy.

Two numbers remain on the association's schedule for the 1937-38 season, Marion Anderson, contralto; on Feb. 9, and John Charles Thomas, baritone, on March 9. Dr. Clarence A. Veasey, Jr., Spokane physician, a composer in his own right, is president of the Community Concerts Association.

The Hindu dancing and ballet or-ganization, the Shan-Kar Ballet, will be presented Feb. 28, and Percy Grainger, pianist, on April 14, under sponsorship (Continued on page 314)

### JACKSON. MISS.

By MARTHA JACKSON JACKSON, MISS., Feb. 5.

THIS little city of the big musical population starts off the spring season with the San Carlo Opera Company and ends it with a series of all-local presentations.

The Jackson Music Association, an organization fifteen years old, with Dr. Dr. A. P. Hamilton as president, and Armand Coullet as concert director, will son Music Association present to its 925 members and probably twice that many guests, Albert Spalding on March 3, and Rose Bampton on April 22.

Independently, Mr. Coullet brings the San Carlo Opera Company to Jackson Feb. 7, for 'Pagliacci' and 'Cavalleria Rusticana'. The First Baptist Church presents the Morningside Choir of

Sioux City, Ia., on the same night.

The WPA Symphony, under guest direction of Dosha Dowdy, will offer a public program the second week in February, with Thelma Wallace, pianist and Magnolia Simpson Coullet, soprano. With the regular conductor Tacitus Bucci, the orchestra will give an Easter program also, and Mrs. Coullet will be heard in a formal program during the second week in February. Carroll Brinson, local baritone, will

give recitals in February and March in Jackson, Monticello, and nearby Hill-man College. His teacher, Frank Slater, will present Clara Ferguson, so-prano, in March, Charles Pattison, baritone, in February, and will himself give a recital on April 5. Mr. Slater will present his new Male Chorus, members of eight to eighteen years, early in the spring. His Chapel Choir, of mixed seventy-five voices from Mississippi College, will give a concert in Jackson in April.

March 8, brings a piano concert by Thelma Wallace, graduate student at Belhaven Conservatory, and April brings four Belhaven senior recitals, by Irnie Mae Thomas, Clyde Mae Harrington, Rena Bell Brady, and Billy Hoff-

### New Symphony Plans Concert

The newly-organized Millsaps Symphony under baton of Armand Coullet plans a spring concert, offering Haydn's Second Symphony, and the A Cappella Choir, recruited from Millsaps and being rehearsed by Alvin J. King, will be heard in April.

'The Rebels', a male chorus whose twenty-two members, under baton of Maurice Thompson, music director for WJDX here, have attained high favor during their two-years organization, will give a spring concert, during the last week in May.

Leo Sowerby, conductor-pianist-com poser, will be presented here on May 2, by the Beethoven Club in celebration of Music Week. Mr. Sowerby will conduct master classes at Millsaps on May 2-3.

The MacDowell Music Club's program includes: Feb. 9: recital of com-positions by A. Lehman Engel, former Jacksonian; May 12, annual program devoted entirely to compositions of Edward MacDowell; April 13, annual guest night, presenting the WPA concert orchestra, the Rebel Chorus, Magnolia Simpson Coullet, Almeida Underwood, pianist, and Carroll Brinson; May 25, Mississippi composers, featuring works of Hazel Chisholm, Blanche Loper, Anna Wallace, Anna George, and Finis Ewing.





Dr. A. P. Hamilton, Armand Coullet, Man-President of the Jack-son Music Association Music Association

Music Association, Coullet, and WPA Symphony Present Artists and Programs -New Orchestra Active

Five Millsaps piano students, Ruby Litton, Wirt Turner Harvey, Mar-guerite Colthart, Mildred Cagle, and Litton, Mrs. Paul Ramsey, will be presented by Mrs. J. L. Roberts on April 27. Another concert on June 11, will feature the same pianists and select winner of the Beethoven Club medal.

### LEXINGTON

By C. G. DICKERSON LEXINGTON, KY., Feb. 5

THE last two years have seen definite signs of a greatly awakened interest in music in Lexington and in Central Kentucky. Season concert subscriptions that have been sold out months in advance of the beginning of the series and expansion of the musical interests of the University of Kentucky and Transylvania College, both situated here, form the concrete evidence of an aroused music appreciation.

The Central Kentucky Community Concert Association, of which Mrs. I. D. Best is chairman, during the season of 1937-38 sponsored a series of five concerts by such artists as Guiômar Novaes, Brazilian pianist; Kathryn Meisle, contralto; the Jooss Ballet; John Charles Thomas, baritone, and the Barrère-Britt Ensemble.

The concerts are presented in the au-ditorium of the city's largest high school which has an approximate seating capacity of 1,300. The sale of season tickets is limited to the seating capacity of this auditorium, which has splendid acoustical qualities. On occasions, scores of persons holding Community Concert tickets from other cities in this vicinity have been turned away for lack of available seating space.

The University of Kentucky makes a rich contribution to Lexington's musisical life by the presentation, free to the public, of Sunday afternoon concerts in Memorial Hall on the campus. This year, among the artists who have appeared on these programs were Ernest McChesney, tenor; Stephen Hero, violinist; Parvin Titus, organist; Natalie Bodanya, soprano, and Ezra Rachlin, pianist. In addition to these artists, the University Symphony and glee clubs present recitals. Carl A. Lampert is head of the University music depart-Among his assistants are dred Lewis, voice and piano, and John Lewis, Ir., director of band.

### College Develops Symphony

Transylvania College, with an enrollment of 500 students, has developed an

### KENTUCKY

Musical Activity Is Statewide-In Lexington the Concert Association and University Make Rich Contributions -Two Orchestras Function in Louisville, and in Covington Band Concerts and Choral Offerings Are in Preparation

excellent symphony of sixty players, a concert band and an a capella choir. The orchestra gives six or seven concerts each school year, performing standard symphonic works in their entirety. Dr. E. W. Delcamp is head of the music department of the college and leads the product leads the seven leads to the college and leads the seven leads to the seven l Jack Bryden leads the orchestra and band groups.

Lexington also has a MacDowell Music Club of more than 100 members, the majority of whom are prominently identified with the city's musical life.

In all probability, the community con-certs here for the 1938-1939 season will be undertaken on a larger scale. There is a possibility that the series will be increased to six or seven concerts, as the city's musical public appears willing to buy season tickets at an increase over the amount asked in recent years. Ticket-holders themselves are given the privilege of having a voice in the choice of artists who are to appear.

Comment about Lexington's musical past and future would hardly be com-plete without mention of Anna Chandler Goff, head of the Lexington College of Music, who for nearly a score of years served as local concert manager and brought to the city some of the most distinguished recitalists of our time.

### LOUISVILLE

By HARVEY PEAKE LOUISVILLE Feb S.

THIS city is to hear much orchestral music between now and the end of the season. Having two excellent or-chestras of her own, with concerts in preparation, and two more concerts by Cincinnati Symphony planned she will be able to offer to local audiences

much excellent fare.

The first of the local orchestras is under the baton of Robert Whitney, and the name of the organization under which it functions is the Louisville Civic Arts Association. Beside the orchestra this embraces the Louisville Chorus of 100 voices, conducted by Frederic Cowles, with Ella Gardner Buerk as accompanist, and the Louisville Civic Ballet, directed by Lilas Courtney and

(Continued on page 315)

## COVINGTON

By HENRY CHILDRESS COVINGTON, KY., Feb. S.

DESPITE the fact that Covington is "just one minute from Cincinnati", a city with a famed orchestra, May Festival and a summer opera season, music lovers in Kentucky's northernmost city may stay in their own back yards and be treated to weekly programs of fine music.

Plans for continuance of these Civic concerts are now being completed by John R. Walsh, chairman of arrangements, who predicts that more than



Covington Library Building, Where Many Musical Events Are Held

100,000 people will attend the series of twelve symphony-band concerts which are scheduled to begin June 15 and con-tinue throughout the summer on each Wednesday night. Mayor H. A. Knollmamn has been named as the master of ceremonies, and special attractions will include H. C. Geis, Cincinnati organist, the Townsend Quartet, and other guests.

#### Plans for Schools Outlined

Holmes High School, Covington, will observe its "Music Week", an annual event which is open to the public, from May 2-5, inclusive. At that time concerts will be presented by the band, umder the direction of Frederick Cook the orchestra, under Kenneth Stanton, and the Glee Club and Octella Choir, both directed by Oscar Schmidt.

The Northern Kentucky Symphony, ducted by its founder, Fritz Bruch of Cincinnati, will present its second concert of the season, at Easter time, at the Covington Library Auditorium. This group is composed of approximately fifty of the most talented amateurs of the locality and plays before packed houses at its two or three annual appearances. A series of Spring Concerts, presented by the Baker-Hunt Foundation of Covington, will be under the di-rection of Sherwood Kains, of the University of Cincinnati faculty. umder the auspices of the Foundation, the Ortorio Guild has prepared Gluck's 'Orpheus' and the 'St. John Passion' and the 'Mass in B Minor' by Bach. These concerts are to be given at approximately monthly intervals, though no dates have been set as yet. Also directed by Mr. Kains for the Foundation, three children's groups will present concerts either at the La Salette Academy or at the Library Auditorium, at a date set tentatively for the last week in May.

Programs of music are to be preat the meetings of the Covington Art Club, on the fourth Tuesday of each month. Such themes as "Romance" and "Color" in music, will be carried out in the programs between now and the final presentation, in May. The Covington Women's Club musical programs are given on the second Tues-day of each month, and other musical groups, including the Kenton-Campbell Mother Singers Club and the Covington Club, perform at Choral various intervals.

### Graf Prepares New Stage Plans and Designs

Dr. Herbert Graf, stage director of the Metropolitan, is beginning work for the new production of the 'Tales of Hoffman' at the Florence May Festival at the close of the Metropolitan season. He will do both the stage direction and scenic designs. Dr. Graf will also do the stage direction for Mozart's 'Escape from Seraglio' at Brussels in May under the direction of Bruno Walter, and for Toscanini's new production of 'Tannhäuser' at Salzburg in July. Other productions done for Toscanini by him in 1936 and 1937 were 'Meisternger" and 'The Magic Flute', which will have repeat performances at Salzburg this year.

(Continued from page 268)

servance here of National Music Week Of more immediate note is the Feb. 15 presentation of the Community Concerts Association, which brings as its third offering of the season the Jooss Ballet. The program of the distin-guished dance group has not been an-

March attractions are plentiful with concerts scheduled on the community series, for the choral society and the symphony. The Gordon String Quartet will play on March 4 for the 1,200 subscribers to the Columbia artists series.

A miscellaneous program of short works in which vocal soloists from Chattanooga will be used, is scheduled for March 8 by the Cadek chorus. The major work will be Max Bruch's 'Fair for soprano and baritone soloists and chorus. According to Mr. Miller, plans are to repeat this program in several Tennessee cities.

The symphony will play the Mozart Symphony in E Flat, (K-543), on their March 13 program. The orchestra will give a joint concert with the University

Chorus, April 24.

Last fall, for the first time, an association was formed to direct the affairs of the symphony. Officers and a board of directors were elected, and financial support of a number of donors and patrons were subscribed. The association recognizes Mr. Plettner as a musician of distinguished merit under whose guidance the orchestra will become one of the south's leading musical organizations.

Mrs. J. Frank Cheek, of Chattanooga, is president of the Tennessee Federation of Music Clubs. Member clubs in this city are the Chattanooga Music Club, Chattanooga Music Circle, McDowell Club, Mutual Benefit Clubs, Cadek Choral Society, Kosmos Women's Clubs, First Baptist Church Choir, Orpheus Club, University Chorus and Opera Club. These clubs were all founded in the interest of music.

## NASHVILLE

(Continued from page 268)

highlight of the Nashville season, is set this year for April 15, 16 and 17. On the first evening there will be a pro-gram of Sixteenth and Eighteenth Century works sung by the university choir of sixty voices. The major portion of the program will be given over to ex-cerpts from 'Die Meistersinger' and 'Boris Godunoff.' David Mannes will be

guest conductor.

The second evening of the Fisk Fes-tival will be devoted to the Negro spirituals which are inseparably linked with the history of the university. The artists will be the Fisk Jubilee Singers under the direction of Mrs. James A. Myers. For the final offering of the festival, the choir, under its conductor, Harold C. Schmidt, will sing Brahms's 'Requiem.' Between now and the Festival, Mr. Schmidt and other members of the Fisk music faculty will offer an extended series of lecture recitals.

The Centennial Club will present Vanderbilt University's A Cappella Choir of 100 voices on Feb. 15, and Choir of 100 voices on Feb. 15, and Ziolowski, pianist, from the faculty of Alabama Woman's College, on April 5. Mrs. William C. Hall, Jr., and Mrs. Oliver Carmichael are joint chairmen. The music division of the Woman's Club, Miss Johnny Jernigan, chairman, will present Verna Brackinreed, pianist, and Claude Shape Acceptance in joint series. and Claude Sharpe, tenor, in joint re-

CHATTANOOGA cital, Feb. 2. A string ensemble and chorus are scheduled for April 6, and a guest artists program, with Lewis, baritone, and Katherine Guthrie, pianist, for June 1. Neither of the women's clubs have any musical events booked as yet for next season. The Ward-Belmont School Glee Club of sixty-five voices, under the direction of Sydney Dalton, will present Debussy's 'Blessed Damozel' during Music Week

### SHREVEDORT

(Continued from page 265)

under O. Lincoln Igou and is sponsored by both leaders in society and commercial firms. Made up of volunteer players from the younger element of Ark-La-Tex—its players come from many nearby towns as well as from Shreveport—it is trying the experiment this season of offering free concerts.

#### Children's Concerts Planned

Its first 1938 appearance, with the membership augmented to fifty for 1938, drew a tremendous gathering of cultural, social and business and Mr. Igou now is working with music, civic and city leaders on a series of concerts for school children to be staged at the Municipal Auditorium, with its 4,000 seating capacity. The first concert will feature music in which the different instruments of the orchestra are used separately at times, while the second will have a program centering on music for dances, particularly the folk type. The final one will tell stories in music, the group thus becoming educational, retaining an elementary status. Dates have not been set definitely, but it is planned to run the series through March and into April-with a possibility that the first concert may come late in February.

Mr. Igou thus far has drawn his guest soloists from among Ark-La-Tex talent, but is considering the possibility of drawing from nationally booked individuals, if proper backing can be ar-

ranged.

The Chamber of Commerce, an espe cially active organization, is making its second journey into musical fields April, with the exact date to be determined later. It will sponsor its second Ark-La-Tex band festival, with school bands from the three states-Arkansas Texas and Louisiana-competing for both honor and prizes.

The Apollo and Mendelsohn Choral Groups—men's and women's respec-tively, with Mrs. E. Weldon Jones, Weldon Jones, director of the latter, also are planning their usual spring choral presentations, but they also are lacking definite dates as yet. March or early April is the favored time period. They will present at least one choral concert each, with possibly more.

In addition, there are many smaller club musical groups which plan neigh-borhood activity, and each of the half a dozen or more schools of music and dance will stage presentations in the latter part of April and early in May.

Shreveport's annual musical week will be timed with national music week, the first week in May, when a series of events embracing all of these major musical groups will be offered. Chief among these will be a choral ensemble of men's and women's organizations. There will also be special programs by and for the schools, both public and

private, and dance presentations.

San Carlo Opera company and Ted
Shawn's dancers add to the general

# CHARLESTON. W. VA.



The State Capital at Charleston

By BAYARD F. ENNIS

CHARLESTON, W. VA., Feb. 5.

W EST VIRGINIA'S capital is experiencing a musical re-awaken-The season can boast of an unusual number of concerts, recitals and musicales, and indications are that the advancing trend will continue. Funds have been secured for construction of a large municipal auditorium which will make possible performance of opera here by touring companies.

Civic pride is centering around the

fourth biennial May music festival. Three concerts calling for the services of about 300 singers and instrumentalists will be given on alternate nights the first week in May. The first will feature sacred music, the second the children's chorus and songs of Harrison B. Smith, Sr., one of the state's foremost composers, and the last ex-cerpts from operas by Wagner and

Mrs. William O. Ziebold, May Festival association president, has been active in Charleston musical life for a number of years and is herself a pianist and organist. Walter Heermann is the festival musical director. The Civic orchestra, led by W. S. Mason, has three concerts remaining of its series of four this season. It has as its objective the popularization of good music through the performance of selections suitable for the general public. Concerts are given on Sunday afternoons.

Three of the Community Music Asso-ciation 1937-38 series of six concerts

Funds Secured for Municipal Auditorium -Three Concerts Planned for May Music Fes-



Ziebold, President of the May Festival Association

remain. Mischa Elman, violinist, will play Feb. 18, the Cincinnati Symphony March 17, and the Metropolitan Quartet will sing April 27. Under the leader-ship of Harry Silverstein the association membership has grown from a few hundred to 2,200 within five years. Morris Harvey College is bringing the Westminster Choir Feb. 14 and Ted

Shawn and his dancers March 22. The Friday Morning Music Club, headed by Friday Morning and George Crumb, plans to offer Pergulesi's 'Stabat Mater' as one of its most ambitious undertakings of the season at March musicale. Three programs its March musicale. Three programs are still on schedule before activities cease for the summer.

Also during March will be a wide choral concert in which all local church choirs affiliated with the National Federation of Music Clubs will participate. The program will be a review of seasonal religious music and there will be both ensemble and solo numbers. It will be the first undertakng of its kind to be presented locally. Mrs. Annie Laurie Leonard will be in

charge J. Henry Francis, director of music education in the Kanawha county schools, is planning a school band and chorus festival in observance of Music Week. José and John Hiersoux, Jr., the city's recent recruits from the Royal Conservatory, Brussels, Belgium, will give a third two-piano recital next sea-som and may offer a piano and voice recital. Mrs. Hiersoux is both a pianist and a lyric soprano.

spring cultural program, the former being booked for Feb. 8 and the latter having appeared earlier.

# BATON ROUGE

(Continued from page 265)

Baton Rouge Philharmonic Club, both members of the National Federation of Music Clubs, have this year organized monthly lecture-recitals, on which im-portant phases of musical development discussed by outstanding musicians and illustrated by members of the clubs. The Music Club's lecture programs, held the first Tuesday in each onth, are followed by formal musicales, held the third Tuesday of each month. Program subjects for the spring are: 'Chamber Music', March 15; 'Music and the Related Arts', April 5; Modern Music, April 19; 'The Past and Future Cultural Life of Louisiana', May 3, and 'Louisiana Music, May 9. Mrs. W. Carruth Jones is president of this group.

Carruth Jones is president of this group. Philharmonic programs listed are: 'Opera and the Oratorio', Mr. Amato, Feb. 16; 'Chamber Music', Mr. Hasselmans, March 16; 'Orchestral Music, the Classic Period', Helen L. Gunderson, head of the L. S. U. department of theory, April 20, and 'Orchestral Music, the Modern Period', Miss Gunderson,

May 18. A third formal musicale will be given during April, featuring Mme. Eugenie Wehrmann-Schaffner, artistpianist at the University. Mrs. Robert B. Wallace is president of the club. Both the Music and Philharmonic

Clubs sponsor women's choruses of approximately thirty members each which are affiliated with the respective clubs and which make several public appearances each season. Both are conducted by David H. Piller.

Central Florida Symphony Plays

WINTER PARK, Fla., Feb. 5.—The Symphony Orchestra of Central Flor-ida, Alexander Bloch conductor, which is affiliated with Rollins College, gave an all-Beethoven program on Jan. 26 in the High School Auditorium with Helen Moore as soloist in the Concerto No. 4 in G for piano. The 'Leonore' Overture No. 3 and the Seventh Symphony were the other works.

#### Clara Edwards and Her Daughter Give Recital

SARASOTA, FLA., Feb. 5.-Clara Edrards, composer, and her daughter Jane Ann, soprano, gave a recital at the John Ringling Hotel recently. Miss Edwards sang four groups of her mother's songs, including arrangements of old French and German lyrics and several English

# ALBUQUERQUE, N. MEX.



The U.P. Station at Albuquerque



Grace Thompson, Conductor of Albuquerque's Civic querque's Symphony

By HARRIET MONK ALBUQUERQUE, N. M., Feb. 5.

EXILED from the cultural and artistic centres of the country by profession and circumstances, residents band together to produce or sponsor musical organizations.

The Community Concert Association brings the finest and only regular series of artists to the city. Established in 1931 by a nucleus from the venerable Fortnightly Music Club, it attained 250 members in three years and leaped to a total of more than 1,000 under the reorganization effected by Helen Chandler Ryan, president for this season and be that its membership campaign director.

Through the Association Albuquerque has heard Nino Martini and the Gordon String Quartet, and awaits the presenta-tion of Robert Casadeseus, pianist, on Feb. 12. Other engagements for the season are: Wilbur Evans, baritone, March 21; Fowler and Tamara, dancers, March 28, and Helen Jepson, singer, April 22.

The Albuquerque Civic Symphony sometimes brings guest artists to the city, but a limited budget makes this a rare occasion. Pauline Borradaile Stumm of Los Angeles, pianist, will be presented late in April. The next orchestra concert will be on March 6.

Grace Thompson, head of the music department at the University of New Mexico, also conducts the civic orchestra. Seventy members, organized under the sponsorship of the Rotary Club, play creditably. Carlisle Gymnasium on the university campus is used by this orchestra and by many other musical groups.

### University Schedules Festivals

In May the music department of the University will give its annual festival, including excerpts from Wagner's 'Lohengrin' and Verdi's 'Il Trovatore.'

The state high school music contest will take place in April at Carlisle

Gymnasium. William Kunkel of the music department at the University is making local arrangements for the 300 student musicians expected. Bennett Shacklette, director of music for the schools at Belen, N. M., is state director. Long distances and the ex-pense of travel prevent the attendance of all high schools.

Carl L. Cramer, supervisor of instrumental music instruction in the city schools, is preparing to lead 500 children Community Concerts Bring Guest Artists to City-Civic Symphony to Give Concert in March — University Music Department Schedules May Festival

in the seventh annual string festival, the

first week in May. The same Helen Chandler Ryan who re-organized the Community Concert Association so expertly with the assistance of business and professional men and women, including Mrs. Albert G. Simms, former congresswoman, is state director of the WPA Music Project.

At the moment Mrs. Ryan is expecting the approval of a pioneering plan whereby additional teacher directors will be added to the New Mexico staff from California, California paid and not curtailing the New Mexico quota.

In the meantime WPA Music Project groups include a Junior Community Band, Girls Welfare Home instruction, folklore groups of voice and dancing, instrumental and string orchestras, in-struction for more than 110 children, much of this in co-operation with city and county schools.

Sarah Hall Yott conducts the Albuquerque Junior Civic Orchestra of forty boys and girls. This group, sponsored this season by A. J. Exter, plays before civic bodies and institutions such as the S. Veterans Hospital.

The Albuquerque Choral Club, a Y.M.C.A. project, joins sixty of the best known choir singers in the city, to sponsor public programs and the annual community Easter sunrise service.

Eighty boys sing expertly in the C. T. French Boys choir under George Geake. Public concerts include appearances at the state museum in the state capital, Santa Fe, and in El Paso, Tex.

Much satisfaction is afforded by radio programs, carried by the local Radio Station KOB, owned and operated by the Albuquerque Journal and affiliated with the NBC hook-up. The entire city tunes in on the Saturday opera broadcasts and symphony programs.

# SAN ANTONIO

(Continued from page 282)

opera fund. A series of musical soirces and luncheons will be in the program of this club with music furnished by artist members. Mrs. Lewis Krams Beck is president of both organizations. David Griffin, musical director of the civic opera has recently formed a chorus of twenty boy singers who will make public and radio appearances. The chorus of Our Lady of the Lake College, directed by Mr. Griffin, is preparing to present Schubert's 'Miriam's Song of Triumph' in concert. Mr. Griffin's 'Bandbox Players', now in their fourth year, have seventy-three performances of Gilbert and Sullivan operas to their credit. Singing the leading parts are Elizabeth Ogden Stewart, Joseph Tocci, Leila Pyron and Mr. Griffin. Norma Owen is the accompanist.

A noteworthy addition to the musical life of the city is Erich Sorantin, violinist, and teacher at Our Lady of the Lake College. A recital will be given by Dr. Sorantin during the summer session which brings 1,000 nun teachers from all parts of the state and increases the number of music students to 250.



F. Lyons, Who Brings Artist At-tractions to Dallas



Mrs. Charles Clinton Jones, Parliamentarian of the Dallas Federa-Music Clubs

# DALLAS

(Continued from page 282) opera at the Majestic Theatre, in Dallas. Four operas are listed, this year; 'Lucia di Lammermoor', on Feb. 10; 'Lohengrin', on Feb. 11; and 'Faust', at the matinee performance on Feb. 12; with "Tosca" on the evening of Feb. 12, closing the engagement. R. J. O'Donnell is general manager of Interstate.

Ruth Gilley, who brings the attrac-tions for the Town Hall, has alternated lectures with musical attractions this season, and found it most advantageous Reinald Werrenrath, baritone, and Angna Enters, dancer, both gave successful programs under her manage-ment, early in the season, and the Jooss manage-Ballet was enthusiastically received on Jan. 27.

One of the largest federations of music clubs in Texas is the Dallas or-ganization, which has been taking an important place in musical life for a number of years. There are at present twenty-eight senior, twenty-three junior, and twenty-five juvenile clubs in the federation. Monthly meetings are twenty-eight held, at which programs are given by representatives of the various clubs, and plans made for the common good of the rederation.

This season the following are serving as officers: Mrs. Bard W. Paul, president; Mmes. R. E. Chambers, Jas. G. ster, J. H. Cavender, Jr., and Robt Griffith, vice presidents; Mrs. L. M. Everett, recording secretary; Mrs. R. L. Thompson, correspondence secretary; Mrs. Harry Steinberg, treasurer; Mrs. Chas. Clinton Jones, parliamentarian; Mrs. Earle D. Behrends, auditor; Frances Bretherton, historian; Mrs. Viola Rohling Lovelace, librarian.

### **High School Activities**

Bands, orchestras and glee clubs, under competent leaders, are formed each season in the several high schools in An all-city orchestra, an allcity chorus, and an all-city band, is chosen from these groups, numbering some 300 in each section, and once each season, the ensembles are featured in a program open to the public. In the lowgrades, music appreciation stressed; piano instruction given, at a nominal fee; choral work supervised, thus starting off the young folk in the right musical paths.

L. V. Stockard who is general super-

visor of music in the high schools, a number of assistants; Sudie Williams is supervisor of music in the elementary schools and junior high schools; and Carrie Munger Long assistant super-visor in the lower schools.

Many events are scheduled at Southern Methodist University through the spring. Dr. Paul Van Katwijk is dean of the school of music, with a corps of able assistants. Harold Hart Todd conducts the Student Symphony Orchestra

which will be heard in April, when the glee and choral clubs of the University give a performance of 'Prince Igor', of Borodin. Ivan Dneproff is head of the

voice department.

In addition to all these varied activities many recitals are given by local musicians. For a number of years the Schubert Choral Club has presented both local and visiting artists at their monthly twilight concerts, held on Sun-day afternoons; the Cecilian Singers have also given interesting twilight programs; the Wednesday Morning Choral Club has been featured in original operettas as guests of other organizations; The Dallas Woman's Club always has one or more outstanding artists presented to the large club membership each season, Joseph Bentonelli having been heard in a varied program in November. In fact, Dallas is decidedly music-conscious, and proud of it!

### FIVE EVENTS ON WACO CIVIC MUSIC PROGRAM

Association Gains Thirty Percent in Last Membership Week-Outstanding in Texas

WACO, TEXAS, Feb. 5 .- The Baylor-Waco Civic Music Association gained approximately thirty percent in its last membership membership



A. M. Goldstein

years ago, the as-sociation has become one of the outstanding Civic Music organiza-tions in Texas. A. M. Goldstein president of the association; other officers are: Harry Lee Spencer, Roxy Grove, Mrs. I Lovelace, Mrs. Ella

week. Founded two

L. Clifton and H. B. Waite. Murl Springsted, Civic Concert Service representative, assisted the committee during the campaign. The following artists are being presented this season: Shan-Kar Ballet, Nathan Milstein, Joeph Schmidt, Guiomar Novaes, and Helen Traubel.

### SCHOOP'S NEW BALLET GIVEN IN WASHINGTON

'All for Love', with Music by Paul Schoop and Perl Performed-Helsinki Chorus Heard

WASHINGTON, D.C .- Feb. 5 .- Trudi Schoop and her comic ballet troupe started their third American tour with a performance on Jan. 14 in Washington's National Theatre. Featuring the program was the new ballet, 'All for Love', a dance of seven episodes in which Miss Schoop made observations on the American scene as she has noted it on previous tours. Music for this piece is by Paul Schoop and Lothar

Gertrud Wettergren, Swedish contralto of the Metropolitan Opera, was heard in a joint recital with Ruda Firkusny, young Bohemian pianist, at Mrs. Lawrence Townsend's morning musicale on Jan. 10 in the Mayflower Hotel

Under the direction of Martti Turunen, the Finnish University Chorus, composed of fifty-five members of the student chorus of Helsinki University, Finland, made its first appearance Washington on Jan. 16 in Constitution Hall. Included on the program were compositions by Sibelius, Palmgren, Järnefelt, Merikanto, Kajanus, Genetz, Gripenberg, and others. J. W.

### **BOOKS:** Frances Alda's Reminiscences Are Entertainingly Spun

WHEN retired prima-donnas write their autobiographies they must, of necessity, rely to a certain extent upon memory. Sometimes they employ a shadowy personality who guides their pen for them. Both conditions are insecure and make for inaccuracy, no matter how ex-cellent the result may be in arousing general interest.

eral interest.
Frances Alda's 'Men, Women and Tenors' (Boston: Houghton Mifflin Co.), the latest work dealing with that seemingly inexhaustible mine of fact and fiction, the Metropolitan Opera House, has the defects of its good qualities. Mme. Alda was one of the leading sopranos at that institution from 1908 to 1930, and from 1910 to 1929, was the wife of Giulio Gatti-Casazza, the then general-director.

In the course of her twenty-two seasons.

In the course of her twenty-two seasons, Mme. Alda sang a multitude of leading roles. She appeared in notable revivals such as 'Falstaff', 'Otello', 'Meństofele', 'Manon Lescaut' and created roles in American premieres and world premieres of many operas. Indeed, it was a foregone

American premieres and world premieres of many operas. Indeed, it was a foregone conclusion that one of the largest operatic plums of each season would fall into Mme. Alda's lap. If not, why be the general director's wife?

As in most biographies, the account of her childhood days in Australia is not particularly interesting. Mme. Alda, not unnaturally, tends to magnify the fame of her aunt, Frances Saville, once a member of the Metropolitan. Coupling her with naturally, tends to magnity the tame of her aunt, Frances Saville, once a member of the Metropolitan. Coupling her with Melba and speaking of "these two great singers" is something of an exaggeration. Mme. Saville was a charming singer, but in no sense a "great" one and was never considered in Melba's class.

The first part of the book teems with errors. It is possense to speak of Ham-

The first part of the book teems with errors. It is nonsense to speak of Harmmerstein's Manhattan Opera as "a failure" or to say that he "failed", since it is a matter of common knowledge that the doughty Oscar ran the Metropolitan a hard race for several years until he was sold out while absent from the country—the circumstances of which deal have never been cleared up. Mme. Alda ascribes to the late James G. Huneker a witticism made twenty years previously by the late Harry B. Smith concerning Jessie Bartlett Davis as Allan-a-Dale in 'Robin Hood'. Charming as Mme. Alda undoubtedly was in the boy's costume in 'Marouf' the mot was already a chestnut.

Olive Fremstad made her farewell as

Olive Fremstad made her farewell as Elsa and not as Elisabeth, but it was interesting to know definitely, what has been long suspected, that both this great and popular artist and the beloved Geraldine Farrar were renalized (to pay for things they had done when less amenable to punishment) by being compelled to say adieu in their least effective release. in their least effective roles

### Reminiscences of Mathilde Marchesi

The picture of Mathilde Marchesi is vivid and interesting and certainly Mme. Alda may claim to be the last of the eminent singers trained by that splendid if crotchetty old lady. In telling of her first audition with the doughty Mathilde, Mme. Alda again uses a well-worn story which first made its appearance about Melba and was subsequently utilized by George Moore in his novel, 'Evelyn Innes'. Or perhaps it was a habit of Marchesi's when she heard a voice of definite promise to run to the foot of the stairs and yell up to her husband that she had found a star. Two of Marchesi's dictare worth remembering: "Toujours la voix de tête" (that is, "Always the head-voice"), and that no woman could successfully The picture of Mathilde Marchesi

de tête" (that is, "Always the head-voice"), and that no woman could successfully teach a male singer.

Incidentally, in this same part of the book, Mme. Alda, in speaking of the Italian peasants treading out the wine-presses, includes Médoc among the vintages named. Medoc being a district in Southwestern France on the peninsula between the Garonne and the Bay of Biscay, the geography seems a trifle vague.

The major error in Mme. Alda's book occurs on Page 139, where she says: "I



Frances Alda

opened the New Theatre with the French tenor, Edmond Clé-mont, singing 'La Fille de Mme. An-

Now, the New The-atre was not "open-ed" with an operation performance at all. It was dedicated on the afternoon of Nov 6, 1909, with addresses by Governor Hughes and Senator Elihu Root. Forbes-Robertson read Hamlet's address to the play ers. The same eve ning an invited audi-ence attended a dress rehearsal of Shakespeare's 'Antony and Cleopatra' with Soth-

ern and Marlowe in the title-roles, and the theatre was opened to the public with that play on the evening of Nov. 8. Mme. Alda did not evening of Nov. 8. Mine. Alda did not even sing in the first operatic performance there. This was 'Werther' on Nov. 19, 1909, with Geraldine Farrar and Clément, and Alma Gluck making her debut with the company in the small role of Sophie. 'La Fille de Mme. Angot' was not sung there until Dec. 14.

Of Lalo's charming 'Le Roi d'Ys', one of the flattest failures ever put on at the

Metropolitan, due largely to unwise cast-ing, Mme. Alda says: "There was nothing to sing. Nothing until Lalo wrote for me a really charming aria which he interpolated into the opera's third act." Since Lalo had been in his grave twenty-nine years when the opera was produced at the Metropolitan, this was something of an achievement. Incidentally, Lalo's given name was "Ed-mond" and not "Pierre" as Mme. Alda calls

him.

On Page 255, Mme. Alda, speaking of 'From the Land of the Sky-Blue Water', says "which Charles Wakefield Cadman wrote for me." Mr. Cadman denied any such honor. "The song", Mr. Cadman said to the reviewer, "was written for the American public. As a matter of fact, Nordica was the first person to sing it, at a concert in Boston, and Alma Gluck was the singer who popularized it throughout the concert. Mme. Alda may have sung it sometimes. I don't know."

But aside from all these inaccuracies, Mme. Alda's book is interesting. It is written in a light vein and is never dull. Her views on voice production and teach-

Her views on voice production and teaching are sound and merit being more fully expressed. It is good to know that some-one is carrying on the torch of the great Marchesi, and the singing of head-tones upon which the female voice largely de-pends, is very nearly a lost art. As a work of reference the book is unreliable. As entertainment, it amply fulfills its pur-

### The Hands of Musical Artists

Those interested in palmistry will enjoy 'Lions' Paws' by Nellie Simmons Meier (New York: Barrows Mussey, Publisher). There does not seem to be anything par-ticularly new in the presentation of the matter therein contained and the same ground was gone over, years ago, by Heron-Allen and the late "Cheiro" be-sides others. Of the authenticity alleged for the "science", it is not necessary to speak. There are those who take palmistry speak. There are those who take palmistry seriously and enjoy having their character, or lack of it, recounted to them. But, again, there are many to whom it is akin to the ouija board and the teacup "reading". Mrs. Meier has made prints of the palms of numerous celebrities. Among the musicians who submitted are Tibbett. Bori, Johnson, Garden, Lotte Lehmann, McCormack, Pons, John Charles Thomas, Schumann-Heink, Kreisler, Spalding, Heifetz, Iturbi, Schelling, Stock, Hadley, Goldman and Gershwin. If you yearn to know the hidden mysteries lurking behind the smil-

ing exteriors of these exemplars of the Good and Great, 'Lions' Paws' may reveal them to you. Also, it may not. As Pirandello said: "Right you are if you think you are!"

#### Music in a Test Tube

The State University of Iowa has published the fourth volume of its 'Psychology of Music' series. This one is entitled 'Objective Analysis of Musical Performance', edited by Carl E. Seashore. It is a collection of rather definitive technical articles based upon the secults of these desired. based upon the results of thorough-going experimentation with sound, carried on in the physics laboratory. The various arti-

the physics laboratory. The various articles and their authors are:

The objective recording and analysis of musical performance
(Carl E. Seashore)

An objective analysis of artistic singing
(Harold G. Seashore)

The pitch of the attack in singing
(Ray S. Miller)

An objective analysis of artistic violin playing
(Arnold M. Small)

Violin performance with reference to tempered, natural and Pythagorean intonation
(Paul C. Greene)

The Iowa plano camera and its use
(M. T. Henerson, Joseph Tiffin and
C. E. Seashore)

A musical pattern score of the first movement of the Beethoven Sonata, Opus 27,
No. 2
(Laila Skinner and C. E. Seashore)

Rhythmic organization in artistic plano performance
(M. T. Henderson)

Rhythmic organization in artistic plano performance (M. T. Henderson)

Synchronization of chords in artistic plano music
(L. N. Vernon)
Pitch: Its definition and physical determin-

ants
(Don Lewis)
Recent studies in the science of the art of speech from the Iowa laboratory
(Joseph Tiffin)
Schramm's 'Approaches to a science of English verse'
(Harold G. Seashore)

### Commentary on a Mass Miracle

Kenneth M. Goode's 'What About Radio?' (New York: Harper and Brothers), is a tart and vigorous book about advertising on the air. The psychology of the listener en masse, the best radio markets, how to build or produce them, and foibles and fables, are recounted here with the straight-arm common sense of a shrewed business man as well as an of a shrewd business man as well as an able story-teller. It is an able record and analysis of that mass miracle which transpires in America every day from seven in the morning to eleven at night.

# Revised Victor Opera Book Includes Many New Works

'The Victor Book of the Opera,' Ninth Edition, Revised by Charles O'Connell (Camden, N. J.: RCA Manufacturing Co., Inc.). This edition includes the plots of well over 100 operas, light and grand, some of which might well have been omitted. The stories are told with sufficient detail for the opera-goer or the record-player to know what he is listening to. There are copious illustrations both of settings for various works and prominent singers leading roles. There is considerable protony among the latter, however, and monotony several artists seem played up beyond their just deserts. The accent is on the con-temporary singer. Where it is deemed necessary, phonetic pronunciations are indicated of the names of roles. Unfortunately many of these are incorrect. As an adjunct to the many magnificent operatic records put out by the company, including those of entire operas, the book is of definite value.

### Five Keys to Unlock Five Avenues

Another key to music has been forged and judging by the rapidity with which these books fall from the press there will soon be more keys than doors to fit them in; but Frank Howes' 'A Key to the Art of Music' belongs to the better order of these volumes. Pleasantly, even entertainingly written, the book is divided into five chapters, 'The Philosophy of Music', 'The Technique of Music', 'The Literature of Music', 'The History of Music' and 'The

Criticism of Music'. Mr. Howes, who is on the staff of the London *Times*, has much to say, says it sensibly, to the point, and not without a nicely lumorous turn, though in a volume of 256 pages he is necessarily limited to only the most important landmarks of the art. Since the volume professes to be no more than an introduction fesses to be no more than an introduction, that fact lies in its favor. It is published by The Thomas Y. Crowell Co., New

#### A Textbook on European Musical Instruments

Instruments

Students and scholars will be interested in the material contained in the 'Textbook of European Musical Instruments' written by Francis W. Galpin, Canon Emeritus of Chelmsford Cathedral, England, (New York: E. P. Dutton).

Canon Galpin's study is a progressive account from the earliest known instruments, the "dancing-sticks", which appeared in Western Asia 5,000 years ago, to the electric organ only recently developed in the United States. The work is readable and informative. Musicians as well as the amateur musi-lover may derive benefit from the book. the book

The chapters of the volume deal with autophonic, chordophonic, aerophonic and electrophonic instruments, their origin and history. It is illustrated with ten plates and eight diagrams.

W.

# Wilbur Skiles Writes New Book on Technique of Singing

The latest work to come to hand on the technique of singing is 'The How of Acquiring Freedom in Voice Production' by Wilbur Alonza Skiles (Freeport, Pa.: The Skiles International Voice Publishing System). Mr. Skiles writes to the extent of sixty-three pages on voice production and has a fancy for high-sounding phrases such as "sounds of immiscible characters", "by taking cognizance", "the very puissance of the mind." He has obviously made a careful study of voice production from the muscular point of view and emphasizes what he has to say with frequent italics and capitals. As an adjunct to his own teaching, his pupils doubtless find the volume both helpful and edifying.

### An Aid to Musical Handwriting Issued

In 'Musical Handwriting', issued by exford University Press, New York, In 'Musical Handwriting', issued by Oxford University Press, New York, Archibald Jacob has written a book, designed to aid composers in achieving a clear, legible, musical handwriting with rapidity of execution. A laudatory preface has been written by Sir Henry Wood. The volume purposes to be the first manual of its order published. Whether it is or not, the volume is a much-needed one.

### A Guide to Vocal Vigor

'Vocal Vigor in Speech and Song' by Clifton Holmes Wood (Worcester, Mass., Clifton Wood), is a natty duodecimo volume containing many helpful hints though like the general run of books on singing, it will be report traffel probably in section of the section of like the general run of books on singing, it will be more useful, probably, in connection with the teaching of its author and those who have followed his guidance. There being no exact standard of what good singing really is, there are many lines of approach. Mr. Wood's sixty lessons seem worth while and his book contains much valuable information.

### Aesthetics of Movement for Children

'Music and Movement for Children 'Music and Movement', by Ann Driver (London: Oxford University Press), is a confident avowal of faith in aesthetic dancing as the liberating force in children's personalities. Miss Driver is fundamentally a musician and believes that music expressed in natural bodily activity develops in the child the self-command which ops in the child the self-command which enables him to use his abilities to their fullest. The book is written primarily for teachers and goes into much detail about classroom technique.



Main Hall Houses Montana State University's School of Music

# MISSOULA

By ASTRID ARNOLDSON

MISSOULA, MONT., Feb 5.

YEAR-'ROUND musical activity characterizes the life of Missoula, although the presence in the city of the State University causes the largest number of programs to be presented during the school year. The University cooperates with the Community Concerts association, of which Theodore Jacobs, is the local head, in bringing in artists from outside the city, and the concerts take place in the theatre of the Student Union building on the campus. The remaining concerts of this series for 1937-38 bring Wilbur Evans, baritone, on March 2; Dilling and Hubert, harp and 'cello, on March 9; and Fowler and Tamara, dancers, on April 26.

The University School of Music also presents its own glee clubs, orchestra, band and soloists in concerts and recitals throughout the school year. During the winter quarter the schedule will include fortnightly Sunday afternoon recitals by groups of individual pupils, a program by the Girls' Glee club of sixty members late in February, and a concert by the symphony in March. All of these events will take place in the auditorium in Main Hall of the University campus, with De Loss Smith, dean of the School of Music and voice teacher, in general charge.

### Weisberg to Conduct

The orchestra will be, as for the past seventeen years, under the baton of A. H. Weisberg, who is also professor of violin and of theory. The 100-piece band, conducted by Clarence Bell, will present two concerts during this period, the dates not yet being set. Spring quarter will bring heightened activity for all these groups, the first major venture being the presentation of an Easter program, on Palm Sunday afternoon, by the A Cappella Choir of 100 voices. Early in May the Men's Glee club and the concert band of forty will join forces for a tour of the state, and on their return the full band will offer a series of "Twilight concerts" on the grass oval in front of Main Hall every Wednesday evening until mid-June. The orchestra will play its final concert of the year in May.

The primary schools of the city do not have a general music supervisor, but all have music teachers, and plan operettas and programs for PTA meetings during the balance of the school year. Of the secondary schools, the Sacred Heart Academy for girls has announced as yet, and indefinitely, only its annual spring recital in May. The County High School will offer on Feb. 18 and 19 the operetta 'The Count and the Co-ed'. Emmet Anderson, the school's music director, also announces a concert in April which will feature the band and the orchestra. Finally, the high school will be represented in all departments of the Kalispell Music Festival in

MONTANA

State University Enlivens Music Calendar — Community Concerts Association Co-operates—Orchestra and Band Contribute to Season

Even before the closing of the school year, the organization which carries on Missoula's musical offerings through the summer will begin to function. The city band is practising now under George Borchers, and will begin its outdoor concerts as soon as the weather permits in the spring. The present schedule calls for a minimum of sixteen concerts on the Courthouse lawn, one in each of the city's public parks, and one on the University campus.

### BUTTLE

Community Concert Association in Eighth Year— Annual Piano Ensemble Awaited with Interest— Mines Band to Give Concert Commemorating Its Fiftieth Anniversary

> By P. E. BURKE BUTTE, MONT., Feb. 5.

ALTHOUGH known as the world's greatest mining camp, the city "that's a mile high and a mile deep", Butte has a distinctly cultural side.

The Butte Community Concert Association is now in its eighth year. This group brings several nationally-known artists here each season. At present the membership is 1,580 and has a waiting list

Attractions booked this season include Ruth Slencyzski, pianist; Charles Igor Gorin, baritone; Fowler and Tamara, April 25, and Helen Jepson, soprano, on May 16.

Some time after Easter the Choristers' Club will present 'The Chimes of Normandy' with orchestral accompaniment. The club is led by Phyllis Wolfe. Margaret McHale is the accompanist. Miss Wolfe has announced another program for the near future at which she will give an illustrated review of Richard Wagner's 'Flying Dutchman'.

A coming event of great interest will be the appearance, early in April, of Percy Grainger. His trip to Butte is being sponsored by Fisher Thompson. widely-known teacher of the piano, and Douglas Gold, city superintendent of schools. Also on the spring program will be a piano-duo by Madeline Marx Kaufman and Karl Wright.

Another event that has become thoroughly established in Butte is the annual piano ensemble. Sixteen instruments are used. The date for this is not set but it will be some time this spring. The ensemble this year will be directed by Ralph McFadden of Montana State Normal College at Dillon. In former years it has been under John Crowley of Montana State University. He is absent at this time, attending the Eastman School of Music at Rochester, N. V.

The Butte Mines Band is planning a concert to commemorate the fiftieth anniversary of its founding in 1887. The program was planned for last autumn but postponed. The band was organized by Sam H. Treloar, one of the great bandmasters of America. He is

still its director at the age of seventythree. The band has won many national contests and was heard in a nationwide broadcast a year ago.

A 400-piece school orchestra, regimented from the city's seventeen public grade schools, gave a Christmas program at the local high school auditorium. This will be an annual event henceforth.

Butte high school has one of the finest school bands in the Northwest, founded and led by Lou Kilberer. Washington Junior high school, also, maintains a fine band. Another band is maintained by Boys Central high school has a drum corps that performs in conjunction with the band at the boys' school. The drum corps at Butte high is regarded as the finest in the Northwest.

No large music festival has ever been held in Butte. It is a project that is now engaging attention. It will probably materialize if the city goes ahead with proposed plans for a civic auditorium.



L. W. Upshaw, President of Great Falls's Community Concert Association

### GREAT FALLS Great Falls H i g h

H i g h
S c h o o l
D e p a r t
ment Orc h e s t r a,
Band and
Chorus Are
Prominent
in Musical
Life

By JOHN R. WESTWOOD

GREAT FALLS, MONT., Feb. 5.

THE Great Falls High School music department will be the most prolific source of musical entertainment in Great Fall this year. E. Lawrence Barr is the department head and the director of the advanced chorus and orchestras. He is assisted by Charles A. Richards, director of bands; Grace F. Ferris, vocal instructor and director of freshman chorus; Karl W. Erickson, assisting instrumental instructor.

The orchestra participates in a series of free Sunday afternoon concerts given by the department at intervals throughout the year. The band is noted as one of the finest and most spectacular football parade units in Montana. The football season membership of the band averages eighty people. The senior band makes an annual trip to Havre, Montana for the band festival.

The 150 voice advanced chorus, which is assisted by the freshman chorus of 100, has in preparation for spring performance such music as Purcell's 'Passing By'; Cadman's 'The Builder'; 'Waddle-O' from Thomas Wood's 'Merchantmen'.

The a cappella choir of thirty mixed voices is chosen from the membership of the advanced chorus. The choir plans a concert trip to at least one other Montana city each spring. This year the group hopes to sing in both Helena and Missoula.

The Little Symphony of thirty members will play for the Tuesday Music club of Great Falls on two occasions. One performance will be the presentation of George Enescue's prize composition 'Colinda'. A second appearance will be marked by a modern music program.



Algeria Shrina Temple, Helena's Auditorium

Several of the school's ensemble groups rotate in presenting a Sunday afternoon radio program over station KFBB, Great Falls. A spring festival is to be presented in May.

The Great Falls Community Concert Association presents a series of four programs this year. The first two performances were given in November. On March 11, Mildred Dilling, harpist, will appear. The dance team of Fowler and Tamara will close the 1937-'38 series on April 28. These programs have become increasingly popular under L. W. Upshaw, who was re-elected president of the Great Falls association last spring. Mrs. R. M. Graham is secretary and R. R. Williams is treasurer. The Tuesday Music Club's plans are

The Tuesday Music Club's plans are indefinite. It has been the custom of this organization to sponsor some musical event during the year. However, a definite statement of plans is lacking as Mrs. W. E. Mitchell, the recently elected president, has resigned. Her successor is Mrs. Harlan Scott.

This year has brought the formation of the Junior Musicians' orchestra and the civic orchestra. Rehearsals are held weekly. The choir of the First Presbyterian church of Great Falls will give the 'Seven Last Words' on April 10 under L. W. Upshaw and will include fifty voices, two pianos and the organ. The Great Falls Male chorus also, under Mr. Upshaw, is well organized.

# HELENA

Algeria Shrine Offers Haven for Musical Events—The Women's Club Chorus Plans Spring Concerts— Schools Do Their Part— Montana State College Orchestra to Be Heard

By DEL LEESON

HELENA, MONT., Feb. S.

WITH the repair by community effort of the Algeria Shrine temple, Helena again has an auditorium with sufficient seating capacity to care for large crowds attending musical events and as a result there has been a decided acceleration in musical interest.

The final Community Concert event, Dilling and Hubert, 'cello and harp artists, will be presented under sponsorship of the Helena Community Concert Association on Feb. 7, after which the Orpheus Male chorus, the Woman's Club chorus and the school music groups will provide the principal musical entertainments during the spring months.

Edward R. Foord, public school music supervisor, has not yet set definite dates for his productions. He will present the high school operetta, 'Rumpelstiltskin' by Scott-Gatty, the last week in March. There will be fifty students in the cast.

On April 15, the public schools music department is sponsoring the University (Continued on page 317)

## CHEYENNE



An Aerial View of the City and County Building, with the State Capitol in the Background

By DUANE A. YARNELL CHEYENNE, WYO., Feb. 5.

CHEYENNE, once the centre of the old west, is rapidly taking its place as a cultural centre of the new west.

Greater Cheyenne, comprising a total of some 25,000 persons, has more than twenty active musical organizations.

Although the past season has been a busy one, each organization has a full schedule that will be appropriately climaxed when Cheyenne celebrates Na-tional Music Week, May 1 to 7

One of the foremost musical organizations in the state is the Cheyenne Conzations in the state is the Cheyenne Concert Association. This organization has, in the past, brought to Cheyenne many outstanding personalities of the musical world. The sole remaining program, scheduled for Feb. 25, will feature Mildred Dilling, harpist, and Marcel Hubert, 'cellist.

Following the program, the association will conduct a new membership drive and continue plans that call for

drive and continue plans that call for the presentation of at least three distinguished artists next season.

The Philomelian Club, under John Martin, will be heard in its twelfth annual Spring concert early in May. The group, composed of thirty male voices, will feature classical, semi-classical and popular selections in the two-hour concert to be held in the Consistory Auditorium.

### Little Symphony Plans Concert

The personnel of the Cheyenne Little Symphony has reached thirty-five. Conducted by Clyde Ross, the Little Symphony will present a program including Haydn's 'Surprise Symphony' in its entirety, and one movement Beethoven's Eroica Symphony'. concert date has been tentatively set sometime during the week of Feb. 7-12.

The music department of the high school, under the leadership of Jessie Leffel, will present its spring operetta, 'Joan of the Nancy Lee', in the school auditorium on April 9. It will be one of the largest undertakings ever presented by the music department and will in-clude a total of eighty participants.

The Junior high school operetta, 'Polished Pebbles', is scheduled for early March. Alice Reid, the sponsor, will work with a cast of seventy.

Easter Sunday will find at least two

of the leading church organizations presenting colorful musical pageantry. St. Marks Choir, under the supervision of Chris Strombotne and the Presbyterian Choir, led by Mrs. Fred Boice, are planning numerous selections appro-priate for the occasion.

### Martin to Head Functions

One of the city's most widely known musicians, John Martin, will head many musical functions during the remaining months of the season. Mr. Martin, head of the Fort Warren Band, conductor of the Philomelian Club, conductor of the National Guard Band, as well as several church choirs, will present many of his organizations to musical followers in the immediate future, climaxing his activiMore Than Twenty Music Organizations Active -Concert Association, Little Symphony Plan **Events** 



nent in Cheyenne's Musical Affairs

ties with several concerts during Na-

tional Music Week.

Music week in Cheyenne will be the culmination of a very successful season. Every musical organization in the city will participate in the week long program. Last year, more than 1,400 sons took part in the gala celebration and sponsors of the event are expecting the list to increase this year.

The summer concert season of the Cheyenne Municipal Band will begin in early July, with free weekly concerts a feature. Tom Restivo is the conductor.

Cheyenne has watched the unprece-

dented growth of its musical bodies during the past year with interest. Civic leaders are pointing to an even more successful season for 1938-39.

### SPOKANE

(Continued from page 308)

of another local organization, the Spo-kane Musical Art Society, Lila Sayre as president.

In the field of strictly local talent, Spokane boasts two symphony orchestras, four major singing groups, and a lengthy lineup of lesser groups ranging from college glee clubs and instrumental ensembles to four high school bands, two military bands, and an all-city grade school orchestra, which draws its membership from and synchronizes with the advanced instrumental work being done in forty-five separate public grammar schools.

The Spokane Civic Symphony, with the same Dr. Veasey swinging the man-agerial wand and George Poinar, of Whitworth College, the directorial baton, has enrolled more than fifty musicians of amateur standing. Three engagements are listed on its spring schedule, a children's matinee on Feb. 6, sponsored by the American Association of University Women; a general concert, Feb. 11, featuring Dent Mowry, Portland pianist-composer in his own 'African Piano Concerto', and a final concert, April 15, at which Director Poinar will present a Mozart violin con-

The Spokane Symphony, an older and smaller group, made up of local profes-sional talent, is conducted by Gottfried Herbst. It lists a spring concert, to be given in April. Prof. Herbst is also musical director for the German Society of Spokane, and at this time is preparing one of the component elements of the German society, the Arion club, for a choral concert in late April. In addition, the Arion club and the other units of the German society will have a summer song festival, 2,000 voices strong,

in June or July.

In vocal groups the Mendelssohn club of seventy voices rates first place, numerically and in popularity. Spring and midwinter concerts, in May and January, are scheduled, with Harold Fraser leading. In women's singing groups the

largest is the Bel Canto club, with concerts scheduled for early Newer, and slightly smaller than the sixty voice Bel Canto group, is the Lorelei Singers, whose program at this writing is still tentative. The Gonzaga University Glee Club, Lyle Moore, conductor, leads in the local school field, with similar groups from the University of Idaho and Washington State lege contributing at least one concert a year to the local musical pic-

ture. Army bands of the Fourth U. S. Infantry, led by Warrant Officer R. O. Dickson, and of the 161st Infantry, Washington National Guard, Charles D. Reemer, leading, add the martial note.

Interest today centers on announced plans for a music festival in May, featuring contests with student talent from schools within a 150 mile radius. This affair will be jointly sponsored by the Spokane Musical Art Society and the Spokane Music Teachers Association.

# PORTLAND

(Continued from page 254)

the syllabus examinations is increasing among students. Ora Bess Seeberger is head of the Portland District of the

O. M. T. A.
Mrs. J. H. Porth guides the activities of the Monday Musical Club. Albert E. Jones leads the sextet and chorus, and Ella Connell Jesse, the piano ensemble. Mrs. J. Cyril Lowit is president of the Allied Arts. The chorus and double trio are led by Rose Coursen Reed; the piano ensemble, by Charles Dierke, and the speech arts class by Doris Smith.

Lauren B. Sykes is dean of the Port-

land Chapter of the American Guild of Organists and president of the Oregon Composers' Society. Additional clubs and their presidents are Dunning, Min-nie D. Thompson; Moore Teachers, Aurelia Stark; Beaux Arts, Mrs. Ashley Dixon; New England Conserva-tory, Mrs. S. J. Eddy. Included in senior choruses are the Apollo Club, led by Albert E. Jones; Reed College Chorus, by Bernard Barron, and the Treble Triad of Marylhurst College.

Nell Unger is the new head of the Public Library. Rozella Knox, assisted by Bess Allen, supervises the educational facilities of the music room. 46,368 musical scores and books were loaned for home and professional use, in the past year. 3,848 persons attended the daily concerts of recorded music. 288 persons heard the Metropolitan's Saturday opera broadcasts.

### Two Dancers Appear in San Francisco

SAN FRANCISCO, Feb. 5.—The Korean dancer Sai Shoki made her American debut in Community Playhouse on Jan. 22 in court, folk, war and other native dances of her land. Her costumes by Chung Wan Kim delighted the eye as much as did the dancer, herself. José Cansino gave one of his typically Spanish dance programs with the assistance of Isabella and Lolita recently. Theirs was entertaining fare which should prove popular in localities less satiated with Spanish dances than this city.

M. M. F.



Season to Culminate in Annual Music Week Festivities w h e nSchool Students Will Contribute to Activity

By Horatio H. Miller

The U. P. Station at Boise

BOISE, IDA., Feb. S.

A N unusually crowded spring season looms for the Boise musical world, culminating, of course, in the annual music week festivities the last week in May. Music week will follow this year pattern established nearly twenty years ago when Boise held the nation's first music week festival—a week of rograms by various home talent, cluding with the Feast of Lights, a solemn procession of some 5,000 grade pupils, each carrying a lantern.

Professionally, the Community Con-cert association, operating on the plan now familiar all over the nation, will present Sigrid Onegin on Feb. 10; Rob-ert Casadesus on Feb. 18; Wilbur Evans, baritone, on March 4, and Mis-

cha Elman on April 4.

Because of the important part played in Boise schools by music, the concerts and operettas of these groups will take the centre of the stage. The high school will present concerts by the senior symphony, the junior orchestra (training school for the symphony), the band, the a cappella choir, which has won national recognition and has had works dedicated to it by Noble Cain, and the combined glee clubs. Each of the grade schools will present its own operetta, accompanied by its own junior orchestra.

### Junior College Events

The Boise Junior college plans an orchestral program late in the spring, playing a Beethoven Symphony, several works by Mozart, and some of the lighter classics. The music faculty of the junior college also will present recitals during the course of the spring.

The Madrigal club, a unique organization of young business girls, will present its spring concert sometime in May. This club gives two concerts yearly, one in midwinter, one in spring, and the proceeds are used to furnish a musical scholarship to the girl voted by club members most worthy of it. The club is directed by Oliver C. Jones.

The music week celebration will en-

age the entire attention of the Boise Civic chorus, which in past years has always given an oratorio at Christmas, including "The Messiah', the 'Elijah' and 'The Creation'. In its latest performance, a year ago, the chorus gave a composite work arranged from both 'The Creation' and 'The Messiah' by F. F. Beale, head of the school of music

at the nearby College of Idaho.
Other events will be a night devoted to the grade schools, at which the combined grade school orchestras will per-form, a night devoted to the various high school music organizations, a night given to the church choirs, one for the College of Idaho musical organizations, night for various soloists, and the



Huntingdon College at Montgomery, Where Many Musical Events Are Held

## MONTGOMERY

By CARROLL KILPATRICK

MONTGOMERY, ALA., Feb. 5.

A LTHOUGH no definite plans have been made for music in Montgomery for next season, it is expected that the Birmingham Civic Symphony, under the baton of Dorsey Whittington, will return for one or more engagements. The remainder of this season is, however, crowded with activity, and on Feb. 5 the Montgomery Concert Course will bring to the city the Jooss Ballet, the fourth attraction of the season. On April 2 the Concert Course will present again the St. Louis Symphony.

As usual, Huntingdon College will

As usual, Huntingdon College will take an active part in the music life of the city. In March are the regular faculty recitals, to be followed in April and May by the student recitals. On March 7 the Huntingdon College Glee Club will begin its annual tour of Alabama. The director of music at Huntingdon, Erle Danley, will direct on Easter Sunday at the First Presbyterian Church a large chorus choir in Matthews's 'The Triumph of the Cross', and shortly thereafter he will present 'The Prodigal Son' by Vincent.

The Montgomery Music Study Club, which is devoting the entire year to the study of the life and works of Johannes Brahms, is planning a series of free Sunday afternoon civic concerts, the first to be given late in February. Elizabest Gussen, gifted young Alabama pianist, will be the first guest artist. that will be followed by an all-Brahms program which will include the Violin Sonata in A, Op. 100, to be played by Christine McCann, violinist, and Lela Niles, pianist. The women's chorus, an organization within the Music Study Club, will be presented in March under the direction of Florence Golson-Bateman.

In observance of National Music Week the Music Study Club will sponsor, on May 4, an open Brahms program, with Alice Condon, pianist; Ethel Smith, contralto; Florence Gerrish, soprano, and Bertha Loys Gilbert and Isabel Evans, duo-pianists.

The Montgomery public schools music department, under the direction of Georgia Wagner, will sponsor on March 17 and 18 the Alabama High School Music Festival. An all-State chorus, orchestra and band will be the chief attraction, but there will also be a parade of all bands represented and programs by bands and orchestras. The elementary school festival, with approximately 1,000 voices, is scheduled for April 24. On May 15 will be the final festival with an instrumental concert. There will be, from the public schools, a sixty-five-piece orchestra and ten pianos.

# ALABAMA

Montgomery to Hear St.
Louis Symphony — Huntingdon College Active —
Music Study Club Plans
Series — Schools Outline
Festival

### GREENVILLE S. C.

(Continued from page 295)

torium of the First Baptist Church. Singing from eight to ten programs each season, the Rotary Choristers are heard by not fewer than 6,000 patrons every year. The choristers were organized six years ago and are rapidly attaining South-wide recognition.

attaining South-wide recognition.

The Chapel Choir of the Womans College under Arnold E. Putman, the University Glee Club led by H. Merrills Lewis, together with the University band under the baton of Harold Jester, appear during the Spring season not only in Greenville but throughout the state, each organization of approximately forty members making a tour of leading towns and cities. The vocal ensembles will participate in the State Music Festival in Columbia, South Carolina, in March, when Grace Moore will sing and Hans Kindler will conduct the National Symphony.

A symphony under Guy S. Hutchins, director of music in Greenville High School, was only recently organized to incorporate the violin ensemble of the Womans College under Lennie Lusby, a number of musicians in the city, and leading members of the high school orchestra. A program will be presented by the symphony in the late Spring.

The glee clubs of the high school and the junior high schools, numbering more than 300 voices including both boys and girls will participate in a mammoth student celebration at Sirrine stadium in April and also present individual concerts before the close of the current school year as well as take part in the state high school music contests in Rock Hill, South Carolina, in March.

### CHARLOTTE N.C.

(Continued from page 295)

cert of the season during the first week of March, and will feature a guest soloist with the chorus at a concert in May.

The music department of the city schools, under L. R. Sides, is second to none in the South. Junior and Senior High School organizations, bands, orchestras, choirs, and solo instruments, will participate in the state contests to be held in Greensboro in April. The Central High School Band, led by Mr. Sides, will go to West Palm Beach, Fla., for the national contests of the eighth region on May 13, 14 and 15.

Beginning the middle of May, the school music department will present a ten-day music festival, in which all organizations of the schools will participate. This will be climaxed by a concert by the High School choirs, with a selected orchestra, to be conducted by Dr. Frank Simon, director of instrumental music at the Cincinnati Conservatory.



Barton Academy, Mobile's Oldest School



J. Clarendon Mc-Clure, President of the Alabama Federation of Music Clubs

Music Clubs
Contribute
to Mobile's
Art Life —
MacDowell
Program
Planned —
Schools
FormBands
and Orchestras

# MOBILE

By H. P. EWALD

MOBILE, ALA., Feb. 5.

A NCIENT paths which others laid, form the streets of Mobile, a city under Five Flags with a musical heritage of which it is justly proud.

Old in years, Mobile is proud of its

Old in years, Mobile is proud of its history, its music and its flowers. The music clubs of the city are active organizations standing for the best in music. Oldest of these is the Clara Schumann Club which has met without interruption for nearly a half century.

Other active organizations include the Music Study Club, The Junior Music Study Club and The Music Teachers Association, all active in their local work and in their co-operation with the Alabama Federation of Music Clubs, of which J. Clarendon McClure is president, and the National Federation of

Music Clubs.
On Dec. 14, a city-wide celebration of the Washington Sesquicentennial was sponsored by the music clubs of the city. This spring a McDowell program is planned by the combined music clubs.

In the public schools of Mobile, a definite course of study in music is given from the primary grade through all grades. In the high school for the fee of \$1 a year a musical child may have the advantage of being in the band, orchestra or glee club. All large or unusual instruments are owned by the school.

L. L. Stookey is director of music education in the schools of Mobile and Mobile country. The Murphy High School orchestra, of Mobile, is under the direction of Claude Dahmer.

The All-Star Concert Series, spon-

The All-Star Concert Series, sponsored by Mrs. Louis D'Olive, active in both the civic and music club life of Mobile, Mrs. William Shock, organist-director of the First Baptist Church, and Mrs. Henry L. Wright, soprano, director of the choir of All Saints Episcopal Church, brought to Mobile this season, Rose Bampton on Nov. 19, the Don Cossacks on Dec. 6, and the Jooss Ballet, on Feb. 2. Jose Iturbi will give a recital on March 7.

### LOUISVILLE

(Continued from page 309)

accompanied by the orchestra. Each of the latter will make one more appearance during the coming season, while the orchestra will give two more concerts, at one of which Guy Maier will be the piano soloist. All of these entertainments are given at the Memorial Auditorium and are well attended by enthusiastic people.

enthusiastic people.

The second local orchestra, known as the Louisville Symphony, is under the guidance of Joseph Horvath, and is in its forty-second year of service, having undergone many changes in that time. It is a large organization, plays carefully and conscientiously and is well rehearsed and conducted by Mr. Horvath.

### Visiting Players to Give Two Concerts

The remaining concerts by the Cincinnati Symphony will be given at the Memorial Auditorium on April 19, and will include a children's matinee and a symphonic concert in the evening. Both will be conducted by Eugene Goossens. Capacity houses are assured for all appearances.

The Louisville Community Concert Association will present two more concerts of the five in their series, these being John Charles Thomas on Feb. 23 and José Iturbi on March 24. The previous concerts in this series were given by Kirsten Flagstad, the Jooss Ballet and the Gordon String Quartet. The local director is William G. Meyer, who has made a great success of the series.

Nelson Eddy will be greeted by a capacity house in February when he appears at the Memorial Auditorium under the management of J. H. Thuman of Cincinnati. This manager is also bringing the Monte Carlo Ballet to the same house at some later date.

same house at some later date.

The Liederkranz will give a spring concert in May, celebrating its sixty-second birthday, and the Vick mixed chorus will make its annual appearance at the Woman's Club Auditorium sometime in the Spring. It is conducted by Williams Lane Vick, with Melva Husak Vick as piano accompaniet.

Vick as piano accompanist.

Louisville is proud of Charles Kent, a student at the Julliard School in New York, who won first prize for a musical composition in the annual contest of the Arts Club. Mr. Kent's offering is scored for full orchestra, and will be played by one of the local orchestras in the near future.

Steele and Clovis Tour

Eleanor Steele and Hall Clovis will open their European tour with a concert in Paris on Feb. 24 to be followed by a series in the principal cities of Europe. On March 6 they will be soloists with the Orchestre Symphonique at the Salle Pleyel in Paris and will sing for the first time a composition of Darius and another of the Italian composer Castelnuovo-Tedesco.

The following day they have been invited to sing at the AVRO, one of the largest Radio Stations of Europe, situated in Hilversum, Holland. On the 10th they will give a recital at the Diligencia at the Hague. On the 14th they are the soloists with the Chamber Orchestra of Munich, on the 17th they will sing at the Radio Station in Prague and on the 23rd appear with the Budapest Symphony. Their Italian tour comprises Venice, Florence, Rome, Pisa and Turin. In the first mentioned city they will be accompanied by the composer Castelnuovo-Tedesco. Their last concerts will take place in Scandinavia.

# DORTLAND. ME.

Symphony Plans Four More Concerts Including Appearance with Choruses Singing Societies Schedule Spring Programs -Music by Local Composers to Be Given



THE Portland Symphony, under Dr. Russell Ames Cook, will give the second concert of this winter series on Feb. 17, with Gladys Russell Cook, soprano, as soloist. The orchestra is appearing in a joint concert on March 22, with the Portland Rossini Club Chorus and Portland Men's Singing Club. Later in March they plan a matinee children's concert and on April 28 will observe their fifteenth anniversary with a special concert. A recently organized Women's Committee with Mrs. Guy P. Gannett, general chairman, Mrs. Fred Palmer, committee chairman, Mrs. Philip I. Milliken, secretary, and Mrs. Laurence E. Eastman, publicity chairman, has begun to work in the interest of the orchestra in obtaining subscriptions.

The Portland Rossini Club, oldest in-corporated music club in the United States, will observe its sixty-seventh anniversary on Feb. 16, by holding a musical tea. Proceeds from the tea will go to the Emily K. Rand Scholarship Fund. Mrs. Rand was the third president of the club and served in that capacity for twenty-five years. program will feature the music of local living composers which include Alfred Brinkler, Fred Lincoln Hill, Rupert Brinkler, Fred Lincoln Hill, Rupert Neily, J. Henry McLellan, Grace Law-rence, Mrs. Louise V. Verrill, William . Bradley and others.

The Portland Rossini Club Chorus with Mrs. Maude H. Haines, conductor, is giving a series of concerts locally and are planning to attend the National Federation of Music Clubs Convention in Baltimore in 1939.

Of special interest to summer tourists that visit Portland during the summer months are the concerts given each week-day afternoon, Tuesday through Friday, during July and August, on the Kotschmar Memorial Organ, the gift to the City of Portland from the late Cyrus H. K. Curtis and one of the largest organs in the world. The Maine Chapof the American Guild of Organists, Alfred Brinkler, F.A.G.O., dean, sponsor these concerts and present organ recitalists of national reputation as well as local members of the guild.

The Portland Polyphonic Society, one

of the oldest singing groups in the city, under Alfred Brinkler, will give a concert on April 18, in Boston, and, on April 25, together with the Boston Polyphonic Singers led by Homer Whitford, F.A.G.O., will give a combined concert in Portland.

One activity which is attracting considerable attention locally is the work of Junior and Senior Federated Choirs of Portland and vicinity. Early in May the annual Junior Choir Vesper Service will be held. At this time special emphasis will be placed on hymn singing the use of the descant and antiphonal singing. In November the Annual Thanksgiving Festival for senior choirs will be held. This year anthems of American composers and local com-



Alfred Brinkler, Composer of Portland

posers will have a prominent place on the program. The "Halleujah Chorus" and "Unfold Ye Portals" are always sung. These festivals are under Mrs. Foster H. Haviland, state chairman of music in religious education.

The Portland Men's Singing Club, led by Frederic Tillotson, professor of music at Bowdoin College, will give a covert in the early spring besides appearing with the other music organizations on the program, March 22.

### WORCESTER

(Continued from page 272)

chusetts in symphonic programs for

small orchestra.

Mrs. Hubbard M. Loudon is head of the music department of the Worcester Woman's Club. The First Lutheran Church maintains two outstanding choral groups, both led by Arvid C. Anderson. The Mendelssohn Singers, forty-four men, have a tentative concert planned in April in celebration of their eighteenth anniversary. The club's accompanist is Clarence Helsing. The Jenny Lind Singers include thirty-eight women. Edith A. Erickson is ac-companist. The club celebrated its fifteenth anniversary in November.

At Pilgrim Church, Irene S. Burn-

ham leads an a cappella group which has made an excellent debut and has several spring dates. Its thirty-two members are to give an outstanding series of a cappella Lenten programs in various churches. The choir will stage on March 3 and 4 a condensed version of Schubert's 'Rosamunde' with string quartet accompaniment.

H. Earle Johnson at Clark University, J. Edward Bouvier at Holy Cross College, Frances Omar Weeks at the Bancroft School, and Clifford F. Green at Worcester Tech, are carrying on ambitious programs among the students, with choral and instrumental units.

Arthur J. Dann, director of music in the public schools, is planning for the annual Junior Music Festival as part of National Music Week. Of especial interest is the operetta to be presented on Feb. 10 by the clubs of North High School. Mabel S. Reed has written the score around Mexican folks themes, and the scenery and costumes are developed school projects in appropriate

Consistent activity is also maintained by the local chapter organists, the glee clubs of various lodges and civic clubs, numerous organizations of music students, and by Worcester's two radio stations, WTAG and WORC. Church choirs in particular are so numerous and large that to mention one would be, for lack of space, an unintentional injustice to many others.

### Edwin Peters Made Conductor of Belleville Orchestra

Belleville, Ill., Feb. 5.—Edwin H. Peters, director of music in the Township High School of Belleville for the last five years, has been named conductor of the Philharmonic Orchestra of Belleville for the present season.

### DULUTH

(Continued from page 273)

the general quality of tone from these sections has been improved. The trial period has ended and Duluthians have accepted the fact that they have a firstrate orchestra which can provide them with music which they have had to seek in other centres in the past.

This spring the orchestra will appear

in concerts in Superior, Wis., Ashland, Wis., and several northern Minnesota cities. In May, the organization will appear in four concerts over a North-west radio chain as the Minnesota Symphony, featuring a "March of Minne-sota" program. The Minneapolis or-chestra is playing the first concerts in

Other musical groups in the city have stepped ahead during the year. The Matinee Musicale is again sponsoring artists recitals this season and in preartists rectals this season and in pre-senting Nelson Eddy in April will waive a standing rule and permit the public to attend. Julius Huehn, bari-tone, the Barrére-Britt ensemble and the piano team of Babin and Vronsky

are the other recitalists.

The Duluth State Teachers college will present the Gilbert and Sullivan operetta, 'The Mikado', on March 16, 17 and 18, eliminating the spring town of its a cappella choir this season to favor the musical drama. Jackson Ehlert and Myda Ehlert are directing the

The public library this year appropriated sufficient funds with which to purchase scores of nearly 200 symphonies, concertos, and major orches-tral works and has made them available for study. In addition, music apprecia-tion meetings were held before the ap-pearance of the Helsinki University Chorus and prior to each symphony concert broadcasts of program notes are

Incidentally, both the Virginia Minn., concert and the Duluth appear ance of the Helsinki chorus were out weeks before the singers arrived. The concerts had no sooner been announced than the Virginia committee reported all seats sold. Duluth's tickets went shortly afterward. This county has a population of 32,000 Finns,

### RACINE

(Continued from page 273)

band leader who will conduct the clinic and direct all Racine bands as they play a massed band concert program.

Spring concerts are now being pre pared by two male choruses, the A.L.A. Male chorus, director, Arthur Jacobson, and the Midwestern Male chorus, directed by Harry James; by two women's groups, the Brahms Choral Club, with Mrs. Ellen Schlender as director, and the Racine Ladies' glee club, under the baton of Mrs. Jane Squires; and by a mixed chorus, the Wisconsin College Singers, winners of first place last year in their class at the Chicagoland Music Festival. The lat-ter group is directed by Mrs. J. A. Jacobson.

Each year the Racine Journal-Times sponsors an outdoor music festival, preliminary to the Chicagoland Music Festival at Soldiers Field. All Racine bands and choruses participate in this festival program, which will probably be held early in August at Horlick athletic

The American Legion drum corps is planning appearances in Racine preparatory to attending the national convention at Los Angeles in September.

Provided by the city of Racine under sponsorship of the park board, band concerts will be given throughout the summer by the park board band, with an occasional guest artist.

### ELGAR'S 'KING OLAF' SUNG IN HARTFORD

### Oratorio Society under Berkley Gives Oratorio-The Cecilia Club Chorus Is Heard

HARTFORD, Feb. 5.-An exceptional performance of Elgar's decidedly ineffectual 'King Olaf' was given here on Jan. 10 by the Hartford Oratorio Society under Harold Berkley. Assisted by Rose Dirmann, soprano, Theo Karle, tenor, and Leonard Treach, bass-bari-tone, fifty-five members of the Symphony Society of Hartford and Myra Yaw, organist, this veteran group of some 150 mixed voices, afforded an evening of soundest interpretation and musical effectiveness seemingly para-doxical in view of the general characterlessness of the score.

Making their first appearance of the season, the Cecilia Club of fifty women's voices conducted by Gordon W. Stearns, offered a highly diversified evening on lan, 25. There were baritone solos by Harrington van Hoesen and soprano solos by Carolyn Ives, both guest artists, while the Club had the further assistance of a quartet including Maurice Wallen and Watson Woodford, tenors, and Robert Mercer and Bernard L. Mullins, baritones, James Turnbull, flutist, and Ruth Ray, mezzo soprano from the club's own ranks. Three songs by Ralph L. Baldwin, including the new The Deserted', featured the program. Mr. Baldwin, for thirty years conductor of the Hartford Choral Club, is one of the city's best known native musicians.

### Sangerbund Host to Other Groups

Marking its eightieth anniversary, The Hartford Sängerbund was host to four other German and Austrian singing societies here on Jan. 28. A lengthy concert of romantic German song and Gemüthlichheit was given by the men's and women's choruses of the host-group, and by the Hartford Sängerchor, the Hartford Liederkranz, the New Britain Teutonic Männerchor and the Gesangverein Donau of the same city. Carl Walton Deckelman, pianist, and con-ductor of several other choral groups, is director of the local Sangerbund.

In the Kellogg Sunday Afternoon series on Jan. 22, Mr. Tibbett, who asks but that you give a man a song he can sing, went along the road to Mandalay and roundelay before a packed house. Young Musikonsky, with his age variously set from eleven to fifteen years, played capably but not excitingly under auspices of the Wadsworth Atheneum, on Jan. 9, making his first New England

appearance.

The local schools of music are gathering momentum toward a burst of re-citals in the Spring. On Jan. 16, the Hartford School of Music String Orchestra was heard under Harold Berk-ley. Esther Meyers, pianist and mem-ber of the Hartt School faculty, gave a recital on Jan. 27 and on the same night. Laura Tappen Safford, soprano, and head of the vocal department of the Hartford School, Sunger event for that institution.

T. H. PARKER Hartford School, sang in a scholarship



The New City Hall at Sloux Falls

### SIOUX FALLS

South Dakota City to Cli-max Season with Biennial Sängerfest of Norwegian Singers-Artists Courses Attractive

### By WALTER A. SIMMONS SIOUX FALLS, S. D., Feb. S.

THE biennial Sängerfest of the Norwegian Singers of America will bring the most important music season in the history of Sioux Falls, S. D., to a climax June 16-17-18. More than 1,000 singers from Chicago, Minnespelie Deleth Detroit Medican and apolis, Duluth, Detroit, Madison, and other cities will come to Sioux Falls to sing in a massed concert which will be broadcast to the nation and to Norway through facilities of the N. B. C.

The season also marks the first year of the Sioux Falls Civic Music Association, chartered last summer with a membership of 850 subscribers. It brought Marian Anderson, famous Negro contralto on Jan. 28; and will bring Luboshutz and Nemenoff, piano duo, on Feb. 22, the Continental Ensemble (Victor Chenkin, Emma Runitch and Raphael) on March 21. The auditorium of the new Washington High School has been engaged for the concert series. Plans are already being made by the association for a membership campaign when the season closes. Next year's goal has been set at 1,000 members.

Augustana College has also announced an artists' course. Brynley and Notley, singers of old English songs, have been booked for Feb. 11-12; the Stradivarius String Quartet for March 25-26 and Hoffmann-Behrendt, pianist, for April 1-2. The first day of each two-day booking will be open to the public. The second will be devoted to the college's musical students. The concerts will take place in the college chapel building.

### College Choirs to Appear

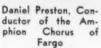
The choirs of Augustana and Sioux Falls Colleges will make their annual spring concert appearances. The Augustana a cappella choir, which has been invited to sing at the convention of the National Federation of Music Club in Baltimore in May 1939, will give its concert late in April or early in May after making a spring tour through South Dakota, Minnesota and Wiscon-

sin. The choir has been directed for many years by Dr. Carl R. Youngdahl. The Sioux Falls College vested choir, directed by Dean Lee Bright of the school's conservatory of music, will give its spring conservator of City Townlo Morsel. its spring concert at City Temple March 27. Later, probably on May 1, it will appear in concert at the municipal coliseum with the college orchestra and The band made its formal spring appearance Feb. 3 at the coliseum, and the orchestra will appear March 20 at First Congregational church. The choir will make a trip to fourteen cities starting April 3.

The History Club chorus will present its Spring Festival during the first week

# THE DAKOTAS







Mrs. W. S. Shaw, President of the Fargo-Moorhead Civic Orchestra Association

of May. The fete, directed by Mrs. Hilma Thatcher, will center around a May Pole and the traditional crowning

of the May queen. Washington High School will present its annual operetta

in April and the student band will make

a concert appearance during the spring

City grade school children, from 600 to 800 in number, will appear in a

Spring Music Festival early in May,

with choruses, orchestras and dance con-

The Municipal band, under the direction of Russ D. Henegar, will give its usual summer concert schedule in Sioux Falls parks. The Elks club band, which

its class at the national Elks convention

at Denver last summer, has announced

no appearances but is expected to make

several. Mr. Henegar is also director of this band. Frederick Wick, Minne-

apolis musician and composer, will conduct the massed Sängerfest singers in

June. Prof. Clifford Olson of Augus-

tana college will be assistant director.

Programs will be partially in English, partially in Norwegian. The Norse Glee Club and Minnehaha Mandskor are

Sioux Falls members of the national as-

FARGO, N. D.

Amphion Sponsors Artists

Course Which Promises Three More Events—The

Orchestral Association

Presents Chamber Music

By ALMA E. RIGGLE

THE Amphion chorus, led by Daniel Preston, a group of 100 men drawn from the trade, business and professional

life, sponsors an artist course with Con-

come this season are Marion Anderson,

Feb. 1; Percy Grainger, Feb. 15, and Roth String quartet on March 15.

Looking forward, Amphion is planning a trip to New York's 1939 exposi-

tion, having been on the program of the

last two biennial federation meetings.

For next year's course, they are considering either Melchoir or Flagstad and either the Salzburg Guild or Minneap-

olis Symphony, having presented the latter twice. S. G. Reinertsen is Amphion

North Dakota Agricultural College'

course, directed by A. G. Arvold, will present John Charles Thomas on March

Rachmaninoff appeared earlier this

The Fargo-Moorhead Orchestral As-

sociation, now in its seventh season,

chairman.

cordia and the teachers college.

FARGO, N. D., Feb. S.

won national championship honors

ceptions on the program.



Dr. Carl Youngdahl. Conductor of the A Cappella Choir of Sioux Falls



Symphony and Opera Enlist Interest

sponsors a chamber orchestra, which will continue monthly concerts until spring. Sigvald Thompson conducts. Mrs. W. S. Shaw is president. The group is supported by popular subcription.

Omicron chapter of Sigma Alpha lota, Pauline Yuster, president, and Phi Iota chapter of Mu Phi Epsilon, Mrs. Shaw, president, both aim to advance the standing of music by offering scholarships

A student's musician club, of which Mrs. Jardine is advisor, is studying operas, especially those to be broadcast by the Metropolitan, including lives of composers, music, story and principals in the cast.

### Spring Festival Planned

Fargo public schools music department will have its annual spring festival in April or May, led by L. C. Sorlien Signe Euren, music supervisors. Several larger church choirs will present cantatas and oratorios at Easter time. Concordia and MSTC bands and choruses will make annual spring tours.

North Dakota Agricultural College's Gold Star band, led by Dr. C. S. Putnam, is a community asset. L. C. Sorlien annually directs a summer civic band, which plays weekly park concerts. each ending with a huge community

Groups are too numerous to mention individually, a few include the Fargo Music Club, music section of Fine Arts Club, Junior Music Club, Junior Amchorus, the In-and-About Music Club, two independent music schools, music departments in each of the three colleges. a Campus Boys choir, glee clubs, orchestras, and small groups, both instrumental and vocal.

# HELENA, MON.

(Continued from page 313)

of Montana Male Chorus under DeLoss Smith, while on April 23 it is planned to send the high school glee clubs and orchestra to the Gallatin County High School Music Festival at Bozeman

During the week of May 15 the Montana State College Orchestra, under Ben Goodsell, will be heard, and an all-school music festival, with 1,100 Helena high school and grade school pupils taking part, will be held the week of May 16. This is the first event of its kind ever to be held in Helena and one of the largest projects of its kind ever undertaken here.

The Orpheus Male Chorus of fortyfive voices and the Woman's Club Chorus of sixty voices, each under Mrs. W. Ray Church, will give a spring concert during National Music Week in May but the date has not been set.

# ABERDEEN.

Reve Russell, Super intendent of Music i Aberdeen's Public Schools

By LEIF JOHNSON

ABERDEEN, S. D., Feb. 5.

M USICAL activity in Aberdeen rises in a steady crescendo during the next three months with a symphony orchestra concert, two major spring festivals, probably a state high school music contest, an opera and miscellaneous smaller spring attractions on the city's calendar.

All of these events, however, are de-veloped with local talent, with the ex-ception of the state high school music urnament which is expected to draw thousands of competitors in voice and instrumental divisions from schools all

over South Dakota.

The state association has not yet finally awarded Aberdeen the contest, but its great success here last year has made virtually certain its repetition in the city. Dates for this event will be April 21 and 22. More than 3,500 students will compete for honors to be conferred by some of the foremost music critics in the northwest.

Turning to the more immediate future, the Aberdeen Symphony Orchestra Association presents its fourth concert on Feb. 1, under the baton of Howard Elson Goodsell of Northern State Teachers College. Vocal and instrumental soloists have been selected from local artists, whereas in earlier concerts talent has been secured from Minneapolis and other cities.

Spring Festival Forecast

On March 11, Reva Russell, supervisor of music in the Aberdeen public schools, will present 400 junior high school musicians in an annual spring festival. The senior high school's annual festival is scheduled for March 25, with 240 voices in an a cappella pro-

The opera 'Martha' will be offered by a Northern State Teachers College cast under the baton of John Lukken. The date tentatively is April 10.

Concerts are to be given by the Aber-deen Elks Club band and male chorus, but dates have not yet been arranged. Choirs in a dozen different churches are

preparing special music for Easter also. Notable by virtue of absence is any presentation of artists on tour. have been engaged so far. Main obstacle which music lovers here face in obtaining so-called "outside attractions" of note is the lack of a spacious audi-torium which would accommodate accommodate enough persons to make such undertakings financially successful. Aberdeen has a new armory capable of seating 2,000; a college auditorium seating about 1,000, and a large theater with an audience capacity of about 1,200. How-ever, there will be adequate accommodations soon. The city schools are constructing a huge auditorium which will have a main arena seating 5,000, a theater-auditorium seating 1,750 and a large music unit equipped with rehearsal facilities of the most modern type. This structure, costing \$350,000, will be completed by Nov. 1, 1938.

The German premiere of Karol Szy-manowski's ballet 'Der Brautraub' was given at the Staatsoper in Hamburg

# The Composer in War-Torn Spain

(Continued from page 24)

whose symphonic poem 'The Vigil of Arms of Don Quixote' has been heard in New York, took a leading part in the musical activities of Spain during the early years of the Republic, becoming the first President of the Junta Nacional de Música which was formed at that time. In October, 1936, he went to Brussels, where he now lives. and where he has given lectures on Spanish music.

#### Casals Touring in Europe

Pablo Casals, who played such a predominant part in the musical life of Barcelona as conductor of the Orquesta Pau Casals, remained in that city until the autumn of 1936, continuing to give concerts. Since then he has been engaged in concert tours abroad. One of the leading members of the Catalan group of composers, Robert Gerhard, pupil of Felipe Pedrell and of Arnold Schönberg, went to Paris as a delegate of the Generalidad of Catalonia. on a mission of artistic propaganda. He is now active in that capacity in Paris and London.

The veteran conductor Enrique Fernández Arbós, long director of the Madrid Symphony, was at his summer residence in San Sebastián when the war started, after which he went to St.-Jean-de-Luz, across the French border, where, according to latest reports, he is still residing. The outbreak of the war came as a great shock to the seventy-five-year-old conductor, whose health is said to be considerably impaired.

#### Salazar in South America

The well-known critic of 'El Sol', Adolfo Salazar, who also has some interesting compositions to his credit, fought for a time on the Government side, and then went to Paris in the service of the Ministry of Propaganda. He is now in South America lecturing on Spanish music. For the most part, musicians do not appear to have distinguished themselves under arms; but a young composer named Gustavo Durán, whose ballet 'Fandango' was produced by La Argentina, and who has also written some songs, joined the Loyalist army at the outbreak of the war and was rapidly promoted to the rank of captain for gallantry in action. Severely wounded a short time ago, he was invalided to Valencies

cia. Although not directly concerned with music, an anecdote related by Mr. Pittaluga serves to indicate that the Spaniards do not lose their humor and sang-froid even under the most trying conditions. Last year a news-reel moving-picture theatre in Madrid was showing the field maneuvers of some European power. Just as the film showed the guns going into action and the detonations began to be heard from the sound-track, the enemy opened a real bombardment of the city and shells began to explode in the vicinity of the theatre. The audience, struck by the comic aspect of the concidence, burst into loud peals of laugh-

A Madrid newspaper of Dec. 23, 1937, reported that on that day twenty-one theatrical performances and forty-three moving-picture shows took place in the wartried city. In the course of the first year of the war Mr. Pittaluga himself was invited to conduct two orchestral concerts in Spain, one with the Madrid Philharmonic (September, 1936) and one with the Valencia Symphony (June, 1937).

### Lorca's Death a Tragedy

One of the tragedies of the civil war was the death of Federico García Lorca, which occurred at Granada in August, 1936. Though known primarily as a fine poet, Lorca was also a musician who had made a deep study of Andalusian folklore, from which most of his poetical inspiration was derived. He played the piano and sang the folk-songs of Andalusía, and made

lecture tours in Europe and the United States. He was a close friend of the composer Manuel de Falla.

#### The Truth About Manuel de Falla

For detailed news concerning Manuel de Falla, regarding whose fate there has been much anxiety because of the circulation of wild rumors, I am indebted to Joaquín Nin-Culmell, who studied with Falla in Granada for several years, and who has been corresponding regularly with him since the beginning of the war. Besides his studies with Falla, Mr. Nin-Culmell studied piano at the Schola Cantorum in Paris and composition under Paul Dukas at the Paris Conservatoire. His recently completed Quintet for piano and strings is to be performed at the London festival of the International Society for Contemporary Music in June.

Music in June.

Incidentally, two other Spanish composers will be represented at the I. S. C. M. festival: Julián Bautista by his 'Tres Ciudades' for voice and orchestra, and Robert Gerhard by his 'Albada, Interludi i

Dansa' for orchestra.

I have before me a French newspaper clipping of last June, in which it is said that "the celebrated composer Manuel de Falla has lost his reason upon hearing of the death of his friend Garcia Lorca", and that he had been placed in an asylum at Majorca. This is typical of the absurd falsehoods that have been printed about Falla.

While it is true that Falla was in the habit of spending several months of the year in Majorca, he was not there at the time of the uprising in July, 1936—had not been there, in fact, since 1934. Mr. Nin-Culmell was in Majorca at the outbreak of the war, and was actually living in the house at Génova, a suburb of Palma, formerly occupied by Falla during his sojourns in the island. In the summer of 1936, Falla was at his home in Granada, where he has resided for many years, and there he has remained throughout the war.

#### Granada Front Exceptionally Quiet

On my desk as I write is a letter of condolence, addressed by Manuel de Falla in his own handwriting to Mme. Eugène Cools, widow of the late director of the firm of Max Eschig in Paris, dated from the Alhambra, Granada, Dec. 20, 1936. Yet the press reports would have us believe that he was in Majorca at the time, and minus his reason into the bargain! The fact that the Granada front is one of the quietest of the war helps to explain why Falla has been able to live and work there in comparative tranquility all these months. Though his health has been poor for many years, his mind and spirit are undaunted. In one of his letters he writes that he is "keeping up his spirits and occupying himself with his music almost daily." The "almost daily" is a typically Fallaesque touch: he is too scrupulous to give the impression that he is well enough to work every day!

### 'Atlantida Virtually Complete

It is known that Falla has long been at work upon his most ambitious composition, the 'Atlantida' for soli, chorus and orchestra, a vast dramatic cantata which deals with the discovery of America by Columbus. Falla has adapted his own text from the Catalan of Jacinto Verdaguer. This important work, of truly grandiose proportions, is virtually completed, but there remains the formidable task of copying out the final version of the score.

the final version of the score.

Falla is at present at work upon a suite for piano entitled 'Pedrelliana' (in homage to Felipe Pedrell, his teacher), which he plans to incorporate in a series of "Homenajes" including the earlier "Hommage à Debussy' and the more recent 'Hommage à Paul Dukas' which Mr. Nin-Culmell will play for the first time in New York this month. News from Falla received a few weeks ago confirms his continued residence in Granada and allays any immediate anxiety regarding his health and safety.

Even in a musical article, it will not be amiss to quote from the last public utter-

ance of that great Spanish philosopher and patriot, Miguel de Unamuno, in which he made a solemn plea for "a peace that will rest on the moral union of all Spaniards. Such a peace can alone reconstruct the

nation, whose blood is now being sucked." When such a peace has been obtained, music, embodying some of the highest spiritual aspirations of mankind, once more will flourish in Spain.

# MONTREAL HEARS MANY VISITING ARTISTS

### More Than Thirty Concerts Given Since Season Opened— Lacks Suitable Hall

Montreal, Feb. 5.—Upwards of thirty concerts by visiting artists, many of them here for the first time, have been given in Montreal since the opening of the present season at the beginning of October. Familiar were the Dom Cossacks, Shan-Kar, Trudi Schoop, the Jooss Ballet and the Monte Carlo Ballet, Sir Ernest MacMillan, Felix Salmond, Albert Spalding, Marcel Dupre, Carl Weinrich, Beal Hober, Alexander Brailowsky and Percy Grainger. First appearances were made by the Mordkin Ballet, Mercado's Mexican Orchestra, the Salzburg Opera Guild, Emile Baume, the Russian Imperial Singers, Marjorie Lawrence, Eugene List, Doris Humphrey and Charles Weidman, Stephan Hero, Coolidge String Quartet, Charles O'Connell, Norman Notley and David Brynley, the Helsinki University Chorus, Hellmut Baerwald, and Heinz and Robert Scholz. Lauritz Melchior and Ria Ginster are engaged to sing here in the coming month.

The city still suffers from the lack of a concert hall and a dependable theatre. This was felt particularly in the instance of the incomparable production of 'Cosi fan tutte' by the Salzburg Opera Guild. Paul Czonka and his gifted associates were forced to play in a moving-picture house after the regular shows. The performance began at midnight. The audience was small.

Shan-Kar, the Jooss Ballet and Trudi Schoop played to packed houses. When Percy Grainger appeared as pianist, conductor and composer with the Montreal Orchestra hundreds had to stand. Other soloists engaged in the course of the season were Georges Enesco as violinist; Felix Salmond, 'cellist; Stephan Hero and Ossy Renardy, violinists, and Beal Hober, Wagnerian soprano.

### **Guest Conductors Appear**

The orchestra of Les Concerts Symphoniques, directed by Wilfred Pelletier of the Metropolitan and supported largely by French-speaking citizens, engages local soloists and guest conductors. Dr. Pelletier leads most of the ten evening concerts during the season and also an original series for children. Sir Ernest MacMillan, Charles O'Connell and Paul Stassevitch appeared as guest conductors.

The Ladies Morning Musical Club introduced Emile Baume, a new French pianist; Marjorie Lawrence, soprano of the Metropolitan Opera Company, and Heinz and Robert Scholz, duo-pianists, who presented Bach's 'The Art of the Fugue.' Erika Morini also appeared in the series, returning here after many years' absence to astonish and delight an audience by her extraordinary technique and seemingly infallible sense of musical values. An afternoon of fine chamber music was provided by the Coolidge Quartet with Harold Bauer at the piano. Rose Pauly, soprano, will appear here shortly under the same auspices.

Marcel Dupre, Carl Weinrich, Sir Ernest MacMillan and Virgil Fox have

given organ recitals here under the auspices of the Casavant Society. Mr. Weinrich's admirable recital took the form of a recapitulation of organ music from the fifteenth century to Bach.

form of a recapitulation of organ music from the fifteenth century to Bach.

The Canadian Artists' Bureau presented Mercado's Orchestra, the Russian Imperial Singers and Albert Spalding. None of these events had very much effect on the box-office. The Helsinki Chorus drew a larger audience than might have been expected. The singing won general admiration and the music was refreshingly new.

Recitalists in Mrs. A. M. Russell's Wednesday Nine o'Clock Series, now in its sixth season, have included Eugene List and Hellmut Baerwald, pianists; Norman Notley and David Brynley, English singers. Mr. List's Bach playing and Mr. Hellmut's performance of Brahms's F Minor Sonata will be remembered.

Local music-making, aside from the ten concerts each of the two symphony orchestras, was cared for chiefly by chamber-music and choral groups. There is much less enterprise than in former years shown by individual recitalists. Fewer still are the number of debuts.

Dr. Alfred Whitehead and his Cathedral Singers presented Handel's 'Messiah' before an audience which packed every corner of Notre Dame Church, one of the largest on the continent.

Prospects for the remainder of the season are difficult to estimate. Nothing has been announced aside from Melchior's and Madame Ginster's recitals and possibly one by Richard Crooks. But impresarios here do not believe in acquainting the public with their plans too soon.

THOMAS ARCHER

# DETROIT HAILS EVENTS BY VISITING ARTISTS

Helsinki Choir, Eudice Shapiro and Raya Garbousova Are Heard— Composers' Program Given

DETROIT, Feb. 5.—A large audience in the Cathedral of the Masonic Temple heard the Helsinki University Choir sing Finnish music on Jan. 20.

Eudice Shapiro, violinist scored a distinct success in her first Detroit recital on Jan. 31 at the Temple Beth El. Vladmir Sokoloff was a sympathetic accompanist. The concert was sponsored by the Music Study Club of Detroit.

The Tuesday Musicale presented Raya Garbousova, 'cellist, in its third concert this season at the Art Institute on Feb. 1. Her playing at all times was impressive. Ralph Berkowitz was the accompaniet

The Music Study Club of Detroit gave its third annual composer's program on Feb. 1 in the YWCA Lounge. Compositions heard were Evangeline Lehman's 'Bois de Boulogne', Bernhard Heiden's Prelude and Fugue, and a Fantasie, performed by Cola Heiden. A group of songs by Henrietta Bodycombe were sung by Winnifred Heidt, soprano, with the composer at the piano.

The Masonic Auditorium Series presented Trudi Schoop and her dancing comedians in its fifth program of the season on Feb. 2 before a large audience.

### BOULANGER TO CONDUCT COURSES AT RADCLIFFE

#### Will Lead Boston Symphony in Fauré Requiem-Also Harvard and Radcliffe Choruses

CAMBRIDGE, MASS., Feb. 5.-Radcliffe College will offer two new courses in music for the second half of this year, under Nadia Boulanger, professor at the Ecole Normale in Paris and at the American Conservatory at Fontaine-

Mlle. Boulanger will begin her classes at Radcliffe on Feb. 8. For undergraduates she will conduct a course in "Early Modern Music - a Comparative Study." For graduate students she will conduct a seminar in counterpoint, tugue, or original composition. seminar will be open to Harvard as well as to Radcliffe students.

Mlle. Boulanger will conduct the Boston Symphony in a performance of the Fauré 'Requiem' and a special performance of the Harvard Glee Club and the Radcliffe Choral Society in Sanders

She will also give four Saturday morning broadcasts assisted by a group of four singers who are coming with her from France and who will sing works illustrating her lectures. These talks will be given over a nation-wide hookup of the NBC, beginning Feb. 12.

### Raab Pupils Heard

CHICAGO, Feb. 5.—Sarah Unna, pianist, pupil of Alexander Raab, gave a recital at Berkeley College Women's Club on Jan. 19. Miss Unna played on a Moör doublekeyboard piano, achieving an unqualified success in works by Dohnanyi, Schubert, Bach-Moör and others. Wanda Krasoff, Bach-Moör and others. Wanda Krasoff, whose training has been entirely with Mr. Raab, was compelled to repeat the Dohnanyi 'Variations on a Nursery Theme' with the Berkeley WPA orchestra, Alois Reiser conducting. Miss Krasoff arranged the work for the Moör double keyboard. Ralph Dobbs, also a product of the Raab studios, was heard recently in recital in Austin, Tex. Mr. Raab will go to New York in April to conduct his fifth annual master class. master class.

#### Mrs. Michael Press Joins Faculty of Settlement Music School

PHILADELPHIA, Feb. 5 .- Mrs. Michael Press, known professionally as Vera Maurina Press, has joined the piano faculty of the Settlement Music School. She has played professionally in Europe both as a soloist and in ensembles, and has also taught. She will teach in New York as well as in Philadelphia. well as in Philadelphia.

### Harp Pupils of Betty Paret Appear

A harp ensemble of twelve children, pupils of Betty Paret, gave a recital at the opening of the Lyon & Healy studios reopening of the Lyon's Healy studios re-cently. Emily Loomis, one of Miss Paret's pupils, recently played at the home of Mrs. Gerard Swope and at the Main Branch of the Y.W.C.A. in New York. Frances Weld, another pupil, recently played at the Milton School in Milton, Mass.

#### Lazar S. Samoiloff Engaged for Longer Summer Session in Chicago

Los Angeles, Feb. 5.-Lazar S. Samoiloff, teacher of singing, who for the last three years has held a six-weeks master class at the Chicago Musical College, has been engaged for eight weeks in the com-ing summer. He will also hold normal classes in both Portland and Seattle.

### Dawson Soloist with Philadelphia Orchestra

PHILADELPHIA, Feb. 5. — Mark Dawson, nineteen-year-old baritone a pupil at the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, was soloist with the Philadelphia Orchestra at it third Concert for Youth in the Academy of Music on Dec. 29.

### WORCESTER HEARS PHILHARMONIC EVENT

### Local Orchestra Makes First Major Appearance of Season With Piano Soloist

Worcester, Mass., Feb. 5.—The Worcester Philharmonic gave the first of its major concerts on Jan. 12 at Mechanics Hall before a large audience. Walter Howe led the sixty-five players, all but one being local. W. Frederick Searle was soloist in the Liszt concerto No. 1 in E Flat.

At the meeting of the Worcester Chamber Music Society on Jan. 16 at the home of Eunice Wheeler, members played the Beethoven Septet (Op. 20) for strings and woodwind. The 20), for strings and woodwind. The winter musicale of the Worcester Woman's Club, arranged by Mrs. Hubbard M. Loudon at Tuckerman Hall on Jan. 26, brought a brilliant program by Clara Shear, dramatic soprano, Jean Bedetti, cellist, and Leo Litwin, pianist.

The Pasquier Trio drew an unusually large audience to the Art Museum on Jan. 23, in the third free Sunday after-

noon concert arranged by the trustees Works of Beethoven, Jean Cras, and Dohnanyi provided contrasts. Richard Crooks, with Stuart Ross at the piano and Emanuel Feuermann, 'cellist, with Wolfgang Rebner as accompanist, ex-celled in joint recital before the Civic Music Association's capacity audience at the Auditorium on Feb. 2.

A. Leslie Jacobs, who had been for several years the organist and director of the choirs at Wesley M. E. Church, and the leader of the Chancel Choir a cappella group, left on Jan. 31 to take up the duties of music director at First Congregational Church, Los Angeles. He succeeds John Smallman, who died suddenly on Dec. 19. Ruth Krehbiel Jacobs, for eight years director of music at Central Church, and co-director with Mr. Jacobs of the Chancel Choir, will be missed equally from local circles. Mabel S. Reed will lead the Central Church singers until June, and Viola Fisher will direct temporarily at Wesley Church.

JOHN F. KYES

### In New York Schools and Studios

Maria Samson, soprano, from Estelle Liebling's studio, sang the role of Butterfly on Dec. 31, at the Hippodrome. Stephano Ballarini, baritone, also sang in the same

performance. Mr. Ballarini is now on tour with the San Carlo Opera Company.

Zona Hall, soprano, and Frederick Schweppe, baritone, were the soloists at the Kiwanis Club in Scranton, Pa., on Jan. 5. Grace Panvini, coloratura soprano, and Courad Meyer baritone knows settings. Jan. 5. Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, have returned from a five-weeks' tour of Georgia. Martha Wilkins, soprano, and Dora Lyon, mezzosoprano, were the soloists at the Sunday afternoon musicale held at the Lehigh Country Club of Allentown, Penna., on Jan. 16. Sue Read was the soloist at a musicale held at the Hotel Shelton on Inc. 2

Emma Otero, coloratua soprano, and Frank La Forge, composer-pianist, were heard in joint recital at Derby, Conn., on Jan. 10. Miss Otero offered a Spanish group Jan. 10. Miss Otero offered a Spanish group repeating two of the songs as well as giving several encores. Mr. La Forge played two groups of Chopin as well as Miss Otero's accompaniments. "The Balladiers", a male quartet of La Forge students was heard at a banquet at Port Chester on Jan. 16. The personnel of the quartet includes Hollace Arment and Ellsworth Bell, tenors; Morton Shanok, baritone, and Henry Froehlig, bass.

Pupils of Carl M. Roeder were heard Pupils of Carl M. Roeder were heard in a program of piano music in his studio in Carnegie Hall on the evening of Jan. 29. Those taking part included Sylvia Merer, Virginia Harnell, Lydia Murphy, Rebecca Zuckermann, Rosetta Goodkind, Gretchen Luders, Peggy Eastburn, Shirley Krasco, Florence Bales, Frieda Lazaris, Carrie Overton, Sarah Stein, Joselyn Steuerwald, Natalie Rose and Lewis Harness. Com-Natalie Rose and Lewis Harnvas. Com-posers represented included Bach, Beet-hoven, Brahms, Chopin, Liszt, Schumann hoven, Brahn and Debussy.

Pupils of Wager Swayne, teacher of piano, recently heard in recitals and concerts include Herbert Carrick, who appeared at the Diaz concert at the Waldorf-Astoria last month, and Pauline Morgan who was soloist at the Orange Woman's Club in November and at the Montclair Woman's Club on Jan. 28. She will play for the Glen Ridge Woman's Club on April 20.

The following artist pupils of May Stone filling engagements throughout the

Charlotte Bruno recently sang Ortrud and Venus, with the San Carlo Opera Company in Chicago and is sched-uled to repeat these roles in Detroit and Milwaukee. In New York she recently sang Amneris in 'Aïda' at the Hippodrome. Milwaukee. Donald Speer, tenor, recently completed a thirteen weeks engagement on a General Motors program. Sol Strauser, tenor, is Motors program. Sol Strauser, tenor, is on a twenty-two weeks tour with one of Major Bowes' units. Murray White, baritone, has been re-engaged as master of ceremonies and soloist at the Clinton Theatre in N. Y. Erna Miru, dramatic soprano, was assisting artist at the Federal Theatre, N. Y., on Jan. 8. Lilla Chieffo, soprano, was soloist at the Brooklyn Woman's Democratic Club, and Florence Wyman, lyric soprano, has signed contracts with Warner Brothers and station WOR.

Carol Dickson, pupil of Alexander Lipsky, pianist, played a group of composi-tions by Brahms at a concert of German music given by the Music Section of the Pelman Manor Club, on Feb. 1.

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Vera Nette presented a group of her voice students in a concert at the New York College of Music recently. Among those participating were Margaret Butt, Theodore Foth, Judith Grossman, Eglan-tine Jones, Ovidio Di Fiore, Adele Schlau and Elizabeth Haehl.

Effa Ellis Perfield has announced a course of lessons "to make easy the use of the Greek modes". The course, which in-cludes four lessons, is applied to old music, contemporary music and original music.

. . .

Felix Brentano and Fritz Kitzinger have inaugurated a course of combined musical and dramatic coaching in their studio in the Hotel Ansonia. Mr. Brentano was for some time associate director with Max Reinhardt and Mr. Kitzinger, besides serving as coach here for prominent opera singers, has conducted both opera and symphonic bodies in Europe.

Ethel Glenn Hier gave a musicale-tea in her studio on the afternoon of Jan. 15, in honor of Mrs. Edward MacDowell and the New York alumni group of the Delta Omicron sorority. The musical program was offered by Fay Ferguson and Georgia Graves. By request, Miss Hier played her 'A Day in the Peterborough Woods', and Mrs. MacDowell, her husband's 'A. D.

### West Coast Singer Heard In Oratorios and Film

Russell Horton, Former Bank Cashier, Sings Opposite Grace Moore

Hollywood, Feb. 5.—The career of Russell Horton, tenor, within the short space of three years, has materially al-



Russell Horton

tered. Formerly an assistant-cashier in a Hollywood bank, he first made appearances as a church soloist, then as a recitalist; the next step was that of an oratorio singer, and finally in appearances oppo-site Grace Moore in two sequences of her current picture 'I'll take Romance'.

Mr. Horton has now become one of the best-known singers on the Pacific Coast and his recent appearances include those as soloist in a performance of Handel's 'The Messiah' given by the Los Angeles Oratorio Society under the baton of Dr. Richard Lert; a performance of the same work in Glendale, one of Mendelssohn's 'Elijah' with the Santa Barbara Choral Union on Jan. 18, and in a San Diego recital.

Mr. Horton recently returned from a concert tour that included eleven dates in cities as far East as Saint Louis. He will soon undertake a Spring tour which will include many return engagements and appearances in cities of the South and middle West.

#### American Matthay Association To Give Scholarship

A scholarship of \$1,000 towards a A scholarship of \$1,000 towards a year's study in London with Tobias Matthay will be awarded in May to the pianist winning the contest planned by the American Matthay Association, to be held in New York. Application blanks may be had from Gertrude R. Litchfield, 77 Mineral St., Reading, Mass., secretary, and the forms should be sent to Albion Metcalf, president, at 33 Newbury St. Boston before April 1 33 Newbury St., Boston, before April 1. An examination in general musical background will precede the contest, which will be judged by three musicians.

### Mrs. Beach Plays at MacDowell Club

Under the sponsorship of P. E. O., Mrs. H. H. A. Beach, composer-pianist, was heard in an informal recital own compositions at the MacDowell Club on Jan. 31. Assisting artists were Ruth Shaffner, soprano; Eugene Limberg, violinist, and Virginia Duffy, pianist-accompanist.

### Pessl Pupil, to Record Concertos

Frederick Marantz, harpsichord pupil of Yella Pessl has been engaged to play the solo part in the Concertos of Locatelli and Stamitz for Timely Records. Miss Pessl in continuing her Sunday morning broadcasts with the Madrigal Singers over station WEAF from 10:30 to 11, and will include in forthcoming programs compositions by Couperin, Fischer, Muffat and a Partita by J. S. Bach.

#### Emma Badia, Pianist, Heard in Concert

Emma Badia, pianist, gave a recital at the Barbizon on the evening of Jan. 25. The program comprised the Bach C Minor Partita, the Schumann 'Carnaval' and works by Albeniz and Turina. Miss Badia was born in Cuba of Spanish parents, and studied in Spain and at the Juilliard Graduate School.

# DISCS: Toscanini and Weingartner Record Beethoven Symphonies

FOR those who wait with cumulative eagerness for each fresh issuance of Toscanini recordings, the new album of Beethoven's 'Pastorale' Symphony (No. 6 in F Major) is a particular boon. Mr. Toscanini's performances of this work in the concert halls have been among the most cherished experiences of those who have especially admired his Beethoven. The recordings, which are very full and clear, are altogether faithful to the con-But the orchestra is the B. B. C., not the New York Philharmonic-Symphony or the new NBC Symphony, hence there is not the usual basis for comparisons of the actuality and the reproduction. The momentum of the first and final movements and the tonal beauty of the scene at the brook are irresistable. The storm, if not a storm terms of modern orchestration, strikingly achieved. (Victor Musical Masterpiece Series, M-417.)

Another exceptional Beethoven rec-ording is that of the 'Eroica' (Sym-phony No. 3 in E Flat) by the Vienna Philharmonic under the leadership of the veteran Felix Weingartner. The fame of the string section of this orchestra is fully justified by the playing, throughout, and particularly in the funeral march, for which Weingartner finds precisely the right stride. His treatment of the 'Prometheus' theme and its variations in the finale is individual and distinctive. After many recordings of this symphony, this one is so fresh in spirit as to be in no sense superfluous. (Columbia Masterworks, Set. No. 285.)

BACH. Chorale Preludes for organ, played by Dr. Albert Schweitzer. Seven of the fourteen Chorale Preludes in this album are taken from the forty-six of the Orgalbüchlein and presumably, these go back to Bach's Weimar period. The Chorales recorded are: 'Christum wir sollen loben schon'; 'Liebster Jesu, wir sind hier'; 'Mit Fried und Freud ich fahr dahin'; 'Christus, der uns selig macht'; 'Da Jesus an dem Kreuze stund'; 'O Mensch bewein dein Sünde gross'; 'O Lamm Gottes unschuldig'; 'Sei Gegrüsst Jesu gütig'; 'An Wasserflüssen Babylon'; 'Schmücke dich o liebe Seele'; 'Jesus Christus unser Heiland'; 'Christ lag in Todesbanden'; and 'Erschienen ist der herrliche Tag'. It would scarcely be contended that recording for the organ is yet what it is for the orchestra. Special problems are involved that prevent more than an approxymation of the quality and more BACH. Chorale Preludes for organ. lems are involved that prevent more than an approximation of the quality, and, more particularly, the dynamics of the full church or concert instrument. In this instance, the approximation is sufficiently veracious to enable the listener to get much, if not all, of Dr. Schweitzer's superb mas-tery. Pianists, as well as organists, can learn much through close study of his tempi. (Columbia Masterworks, Set No.

BACH. Transcriptions by Leopold Stokowski, played by the Philadelphia Orchestra under Mr. Stokowski's direction. Included are the Passacaglia in C Minor; 'My Soul is Athirst'; 'My Jesus in Gethsemane'; Chorale from Easter Cantata ('Christ lag im Todesbanden'); Sarabande; and Aria (Lento from Suite No. 3 in D Minor). These are described as "freely transcribed". They retain, however, much of their organ quality, along with that sumptuous beauty of tone which has been characteristic of Mr. Stokowski's arrangements. The Passacaglia is one of the most magnificent recordings of Bach's music yet issued, but is not more beautiful than the tender and pathetic 'Geistliche Lieder', 'My Jesus in Gethsemane'. The Aria is the melody known as 'Air for the G string', drawn from Bach's Suite (No. 3) in D. The transcribed has brought the air back to its original key of D Major, and instead

of the usual violin solo, the choirs of the orchestra are used in groups. The beautiful Chorale, 'My Soul is Athirst' and the finespun Sarabande from the first of the six suites for unaccompanied violin have been very skilfully treated. (Victor Musical Masterpiece Series, M-401.)

MOZART. Quintet in B Flat (K. 589) The Kolisch Quartet has recorded this work with the utmost clarity and polish of detail. Particularly interesting is the final allegro assai, which has been described as a crossword-puzzle in sound because of the tricks of counterpoint which Mozart used in the course of its rondo-like form. (Victor Masterpiece Series 407.)

MOZART, Quintet in D Major (K. 593) MOZART. Quintet in D Major (K. 593). The Pro Arte Quartet, assisted by Alfred Hobday, has recorded very beautifully one of the most cherished of the compositions written by Mozart in the last months of his life. The work is said to have been commissioned by someone anxious to alleviate Mozart's financial stress, though the facts are not clear. There is nothing of facts are not clear. There is nothing of tragedy or melancholy in the Quintet, however, though there is solemnity in the opening of the second movement and no lack of that nostalgia which from early years had a place in the personal expressiveness of the Salzburg genius. The playing is altogether admirable, and so is the recording. (Victor Musical Masterpiece Series M-350.)

Beethoven. Quartet No. 16 in F Major, Op. 135. The Lener String Quartet makes another of its many important contributions to recorded chamber music in this album. The composition is the last of the sixteen for string quartet given to the world by Beethoven, and was written during the final year of his life. Of the little group of quartets long regarded as almost beyond understanding, it has slowly come into understanding, it has slowly come into favor and today its high spirits and its mastery of structure are readily grasped and appreciated by a multitude of quartet enthusiasts. Save for some repeats in the fourth movement, the recording is com-plete. (Columbia Master Works, Set No.

Brahms. Violin Concerto in D, Op. 77. The London Symphony, conducted by John Barbirolli and with Fritz Kreisler, as soloist, co-operate in a superb performance of a masterwork. It must be said at the outset that here are records so pure mechanically that they set a high standard for all future pressings. The playing of orchestra and soloist is beautifully fused, and solo passages are a miracle of clarity. It is almost futile to speak of the beauty of Mr. Kreisler's tone and the orchestral contribution matches it in its integrity and in Mr. Barbirolli's fidelity to the composer's markings. It is safe to say that this album will sooner wear out under the needle than on the collector's shelf. Victor Set M 402. set that here are records so pure mechani

RESPIGHT. 'Feste Romane'. Played by the Milan Symphony conducted by Cav. Lorenzo Molajoli. This work, one of Respighi's more unconvincing attempts in tone painting, is reasonably well recorded, but the subject matter hardly warrants preservation in wax. One disc (Columbia).

Chopin. Impromptu in F Sharp, Op. 36; Nocturne, Op. 55. No. 2. Ignaz Friedman brings his artistry to this disc, notable for its clarity and fidelity in reproducing the finer pianistic shades of tone and color. One disc (Columbia).

BACH. Collection of works for the organ. Played by Albert Schweitzer, organist, in All Hallows Church, Barking-bythe-Tower, London. The six examples of Bach's mastery of the organ selected for recording by Mr. Schweitzer include the Fantasia and Fugue in G Minor, Preludes and Fugues in G, C, F Minor and D Minor and the "short" Fugue in G Minor. Technically the organist's performances are exnically the organist's performances are ex-cellent, but his registration is so austere throughout that his interpretations seem

pedantic and colorless. His tempi, too, lack vitality at times. Organ recordings of Bach's works are sufficiently rare, how-ever, to make this series a valuable item. Seven discs. Columbia Masterworks, Set No. 270.

Berlioz. "Symphonie Fantastique", playd by the Orchestre Symphonique of aris conducted by Selmar Meyrowitz. A Paris conducted by Selmar Meyrowitz. A sound, unspectacular version of Berlioz's principal symphonic work. If the fury and drama of this "revolutionary" composition seem a little tepid to the phonograph listener, it probably is less the fault of Mr. Meyrowitz and his musicians than of the progress of time and art. Six discs. Columbia Masterworks, Set No. 267.

HAYDN, Concerto in D. Played by Emanuel Feuermann, 'cellist, with sym-phony orchestra conducted by Dr. Malcolm Sargeant. Mr. Feuermann lends the weight his great virtuosity to this essentially and melodious work to the benefit the composition itself. He understands the music of Haydn thoroughly and plays it with the polish, clean execution and dignified vivacity which the composer requires. The accompaniment is a good one. Four discs. Columbia Masterworks, Set Four dis No. 262.

SZYMANOWSKI. 'Chant de Roxane' from 'Le Roi Roger', transcribed for violin by Kochanski. Played by Jascha Heifetz with Emanuel Bay at the piano. Mr. Heifetz delineates this music, and on the reverse side that of Falla's 'Danse Espagnole' from 'La Vida Breve', transcribed by Kreisler, with superb artistry. One disc. Victor.

Brahms. 'Tragic Overture', played by the London Philharmonic under Sir Thomas Beecham. The second side of the

second record is occupied by the Overture to 'The Marriage of Figaro' by Mozart. Parts of the recordings are vastly superior to others. Where the full orchestra is employed, the records become bass-heavy and the violins shrill. Columbia, Set No.

BEETHOVEN. Piano Concerto No. 1 in C, Op. 15. Played by Walter Gieseking and the Berlin State Opera Orchestra conducted by Hans Rosbaud. This delightful music enhanced by the artistry of the pianist, is excellently recorded and should prove a definite addition to the library shelves of admirers of Beethoven's less turbulent orchestral works. Columbia Set turbulent orchestral works. Columbia, Set

turbulent orchestral works.

No. 308,

MENDELSSOHN. Quartet No. 3 in D,
Op. 44, No. 1. Played by the Stradivarius
Quartet. The virtuosity of the ensemble,
aided by a recording, remarkable for its
fidelity to tone and for its dynamic range,
brings to this joyous expression of Mendelssohn's music a spirited reproduction.
Columbia, Set No. 304.

BACH. Sonata No. 1 in B Minor; No. 2 in E Flat; No. 4 in C. Played by Yella Pessl, harpsichord; Georges Barrère, flute. The musicianship of these artists is a byword, and when the music is Bach, little else need be said, except to remark that the recordings are all that could be desired from a mechanical resist of views. from a mechanical point of view. Musical Masterpiece. M-406.

STRAUSS. 'Morgen'; 'Traum durch die Dämmerung'; sung by Enid Szantho, con-tralto, with orchestral accompaniment conducted by Alexander Smallens. Only fair recordings. Mme. Szantho has trouble with her German vowels in more than one place and in the second song changes the text to suit her vocalization. One ten-inch disc.

### TOSCANINI LEADS VIRTUOSO PERFORMANCES

### Haydn and Schumann Symphonies on Broadcast Lists of NBC Orchestra - Paganini's Moto Perpetuo Brilliantly Played by Twenty Violins

Arturo Toscanini's fifth and sixth broad-cast concerts with the NBC Symphony orchestra were productive of much beauti-ful playing and of material of a more than ordinarily diversified character.

For the concert on Jan. 22, the following was the program.

The performance of the Haydn Symphony, one of the London series that has been quite generally ignored by conductors purveying to the New York public, was of a quality to linger in the memory. Mr. Toscanini gave it breadth and, where appropriate, a sturdy gravity that greatly enhanced its musical interest. Where the call was for high spirits the playing possessed an abundance of animation and viscessed animation animation and viscessed animation and viscessed animation and visce sessed an abundance of animation and vi-tality, together with the lilt and the pro-pulsiveness which are hallmarks of this conductor.

The Cherubini and Wagner works received superlative performances and were of the most engrossing interest. But the early Brahms serenade, though scrupu-lously and affectionately performed, failed to spark similarly, seeming to be doing forced duty in such company.

The program for the concert on Jan. 29 Overture to 'La Scala di Seta'......Rossini Symphony No. 3 in E flat ('Rhenish')

Mr. Toscanini apparently took delight in exhibiting the technical prowess of his string section, calling on twenty violins, sixteen "firsts," four "seconds," to stand together and play the Moto Perpetuo, with the remainder of the orchestra accompanying them. As a tour de force this was a highly successful and stimulating diversions the group raping the appropriate the group raping the acceptance. sion, the group racing through the work with amazing surety and precision and oneness of style.

The performance of the 'Rhenish' Sym-The performance of the 'Rhenish' Symphony was one highly vitalized, with the cathedral celebration of fourth movement limned in noble sonorities and the finale radiantly festive. Old question of tempi were raised again in the second and third movements, both of which were taken on the fast side. The Rossini overture with its cumulative crescendi was stunningly played. Among the "pictures," an overwhelming effect was achieved with 'Bydlo' and 'The Great Gate at Kieff.' Shouts were mingled with the applause. O.

# ORCHESTRAL CONCERTS

(Continued from page 266)

to the utmost advantage with the most sensitive understanding of the spirit of its many themes rooted in the folk expression of the American negro and, ostensibly, though less discernibly, the American Indian. The famous Largo struck home with new force and vitality, and here Mr. Nazzi again distinguished himself, while the work again distinguished himself, while the work again distinguished nimser, while the work eventually developed into a veritable orgy of colorfully sung melodies. Mr. Enesco insisted upon sharing the audience's acclaim fully with the orchestra.

# @bituary



**Alexandre Georges** 

ARRAS, FRANCE, Feb. 1.-Alexandre Georges, composer, a native of this city, died here last month in his eighty-eighth year after a long illness. Born in Arras, Feb. 25, 1850, he studied at the Niedermeyer Ecole de Musique Religieuse in Paris, winning first prizes in organ, piano ad sexpressition se vell as the dislorate of and composition as well as the diploma of a maitre de chapelle and organist, awarded by the government. He wrote incidental music for two plays of Villiers de l'Isle-Adam and for 'Alceste' at the Odéon in 1891. One of his operas, 'Miarka', founded on a drama by Richepin, was given at both the Opéra-Comique and the Grand Opéra in Paris, while others (Charlotte Corday) in Paris, while others, 'Charlotte Corday' and 'Le Printemps' were produced at the Opéra Populaire. His symphonic poems, 'Léila', 'La Naissance de Venus' and 'Le Paradis Perdu' have been widely played. songs are considered among the best ten in France during the period he ed. An operatic setting of Blasco-'Blood and Sand' was given in represented.

### Mrs. Ernest Schelling

LAUSANNE, SWITZERLAND, Feb. 5.—Lucie Draper Schelling, wife of Ernest Schellor the Baltimore Symphony as well as of the Children's Concerts of the New York Philharmonic-Symphony, died here on Feb. 3. She had been in ill-health for a number of years and failing to recover from a cere-bral hemorrhage suffered several months ago, she had been in Lausanne for treat-

Mr. and Mrs. Schelling had been liv-Mr. and Mrs. Schelling had been living at their home in Celigny. The daughter of Mr. and Mrs. William T. Draper of Boston, she was born in Nice, France, and was married to Mr. Schelling in 1905. She was a member of the Colony Club and the Cosmopolitan Club of New York and of the National Society of Colonial Dames.

### Jean Paul Duffield

OMAHA, Feb. 1.-Jean Paul Duffield, pianist, accompanist and teacher, active in the musical life of this city for many years, died suddenly, following a heart attack, at his home on Jan. 22. He had been in poor health for a month. He was fifty-

Born in Ottumwa. Iowa, he studied for several years in Europe. He came to Omaha in 1900 and since then took great interest in all civic affairs for the advance-ment of music. He was one of the foun-ders of the Clef Club. the Omaha Musical Society and the Omaha Symphony.

### Arthur Dunham

CHICAGO, Jan. 29.—Arthur Dunham. or-ganist and composer, died here in hos-nital on Jan. 24, in his sixty-third year. For twenty-five years he had conducted

the Association of Commerce Glee Club, also the Lyric Glee Club of Milwaukee. In 1917, he organized the Philharmonic Orchestra here and in 1921 acted as conductor with the Boston English Opera Company. The following year he returned to Chicago as conductor of the orchestra at the Tivoli Theatre. For the last fourteen years he had been organist at the First Methodist Temple wherein the organ was installed under his direction. He composed several works including a Symphony and a 'Symphonic Fantasy'. His wife, a son and a daughter survive.



Carl Venth

San Antonio, Tex., Jan. 30.—Carl Venth, composer, violinist, conductor and dean of the school of music at the University of San Antonio, died in hospital here yesterday after undergoing a major operation a few days previously. He was seventy-eight years old.

Mr. Venth was born in Cologne, Germany Etch. 16, 1860. He borne his studies.

Mr. Venth was born in Cologne, Germany, Feb. 16, 1860. He began his studies at the conservatory in that city and continued them at the Brussels Conservatory under Wieniawski. He became conductor of the Utrecht Symphony in 1879, and made his debut as soloist, also, in September of that year. He came to the United States the following year and in 1884 became concert master at the Metropolitan Opera House. From 1888 to 1906, he conducted his own music school in Brooklyn ducted his own music school in Brooklyn and also led the Brooklyn Symphony and and also led the Brooklyn Symphony and several choral hodies. From 1907 to 1912, he led the St. Paul Symphony. After one season as conductor of the Dallas Symphony, he settled in Fort Worth where he conducted the orchestra and prominent choruses. In 1914 he became dean of the College of Fine Arts of the Texas Woman's College. He came to the University of San Antonio in 1931.

In 1923, he won the National Federation of Music Club's prize with his choral work.

of Music Club's prize with his choral work. 'Pan in America'. He had also composed several operas, an operetta, choral works, piano pieces and works for violin. He married Cathinka Myhr of Oslo, Norway,

### Woodruff Rogers

Charles Woodruff Rogers, organist, voice teacher and coach, died in hospital on Jan. 25, after a brief illness of pneumonia. Born in Hartford, Conn., sixty-four years ago, he came to New York as a young man. He was at one time organist at the Cathedral of St. John the Divine, and had acted as accompanist for the late David Bispham. During the war he served in the Y.M.C.A. in France and Luxembourg. He was unmarried. Luxembourg. He was unmarried.

### Cora E. Behrends

DALLAS, TEX., Feb. 5.—Mrs. Cora E. Behrends, for many vears correspondent here for Musical America, and long identified with music in this city, died suddenly on Ian. 8, in her seventy-third year. Mrs. Behrends, who was a native of Texas, had made her home in Dallas for the last thirty-five years.

### SEVERAL NOVELTIES PLAYED IN DETROIT

### Giuranna Poem and 'Meditation' by Suk Given by Symphony under Ghione's Baton

DETROIT, Feb. 5.—The pop concert at Orchestra Hall by the Detroit Symphony on Jan. 23 featured Miriam Winslow Dancers. A set of Ravel waltzes were outstanding. There were humor-ous and scholarly interpretations well supported by the orchestra and the audience was most enthusiastic.

Franco Ghione conducted the subscription concert on Jan. 27 and built his program around the subject of heroism. The works performed were Beethoven's 'Eroica', Wagnerian excerpts, a first American performance of Giuranna's poem 'X Legio' and the March from Berlioz's 'Damnation of Faust'.

#### Cassado Is Soloist

The pop concert on Jan. 29 was also conducted by Mr. Ghione. Beethoven's 'Eroica' Symphony, Schumann's Overture to 'Genoveva', Brahms's Variations on a Theme by Haydn, and Ravel's 'Alborada del Gracioso' were played. The tenth subscription concert on Feb. 2, again with Mr. Ghione had Gaspar Cassado, 'cellist, as guest soloist. He played with transparent delicacy the Havdn Concerto for 'cello and orchestra The concert opened with Beethoven's Overture to 'Coriolanus'. A first performance in Detroit of Suk's 'Meditation' was favorably received. After the intermission the overture to Smetana's 'The Bartered Bride' and Toni's 'Theme, Variations and Fugue' rounded out the program.
RUTH C. BROTMAN

### CINCINNATI CLUBS SPONSOR RECITALS

### Matinee Musical Brings Pitzinger-Woman's Club Arranges Debut for Young Violinist

CINCINNATI, Feb. 5.—Conforming to its policy of presenting new artists, the Matinee Musical Club introduced Gertrude Pitzinger, mezzo-soprano, to its membership on Jan. 11. In a group of songs in English by Earl Sharp, Carl Engel, John Alden Carpenter and Blair Fairchild, she added Lieder by Schumann, Schubert, Brahms, Strauss and Mahler, and an aria by Handel. She proved a singer with a mastery of style seldom encountered these days. On Jan. 23 Marian Anderson sang a group of Handel and Carissimi, four Lieder, 'Casta Diva', an Anglo-Finnish group, and Spirituals—all perfectly.

The Cincinnati Woman's Club spon-

sored the debut of Francesco Zecchino, fifteen-year-old violinist, recently. This youngster played a man-sized program consisting of a Vitali Chaconne, Lalo's 'Symphonie Espagnole', Grieg's Sonata in C Minor, and some smaller pieces including Wieniawski's 'Sou-venir de Moscou'. He displayed considerable technique, good tone, and mu-sicianship. His accompanist, Carl Lam-son, who has been associated with Kreisler for many years, has evidently taught the boy a few of that violinist's ways of phrasing, especially in the latter's own pieces.

Thanks to a new set of sponsors the Contemporary Concert Series was enabled to begin its third season at the

Cincinnati Woman's Club on Dec. 16. This series offers nothing but music by contemporary composers and is open free of charge to the public.

The first concert presented Adolfo Salazar's seven fantasies for string quartet, called the 'Rubaiyat'. The color and feeling of the work seem to belong to the Mediterranean rather than to Persia. Salazar, a Spaniard, dedi-cated this work to Ernesto Halffter-Escriche. It was written in 1924. The Cincinnati String Quartet, gave a carefully prepared performance, the first in

America incidentally.

Jean Françaix's trio violin, viola and 'cello proved to be a trimly written piece with an acrid tang. The playing of Leo Brand, Hermas Goehlich and Arthur Bowen of the quartet caught the wit and spirit of the work. The scherzo had to be repeated. This was also a first performance in America.

The concert ended with the first Cincinnati performance of Milhaud's 'Création du Monde', arranged as a suite for string quartet and piano. Despite its invention, it is primarily ballet music. Karin Dayas took care of the formidable piano part most commendably.

Several departments of the Cincinnati Woman's Club combined their resources on Dec. 15 and 17 to produce Dale P. Osborn's Christmas cantata, 'On the Way to Bethlehem', set to the verse of the late Mary MacMillan. Dr. Osborn wrote his cantata for chorus, orchestra and soloists in the pit and a children's chorus and baritone soloist, the narrator, on the stage.

# ROCHESTER FORCES PRESENT TWO OPERAS

### **Guest Soloists Join Local Casts** with Civic Orchestra under Harrison's Baton

ROCHESTER, Feb. 5.—The Rochester Civic Music Association presented 'The Secret of Suzanne' by Wolf-Ferrari, and Leoncavallo's 'I Pagliacci' on Feb. and 5 in the Eastman Theatre. singers and guest artists, with the Rochester Civic Orchestra, gave good performances, and on both evenings the audiences were large and markedly cordial. In the cast of the 'Secret' were cordial. In the cast of the 'Secret' were Irene Williams as 'Suzanne', Donald Beltz as 'Count Gil' and Erle Remington as Sante. The cast of 'I Pagliacci' included Armand Tokatyan as 'Canio', Rosa Tentoni as 'Nedda', Joseph Royer as Tonio, Donald Beltz as Silvio and Edward Van Niel as 'Beppe'. Mr. Royer acquitted himself well in the Prologue and the opera was well acted and sung throughout. Guy Fraser Harrison conducted.

The St. Olaf Lutheran Choir, F. Melius Christiansen, director, presented a finely sung concert at the Eastman Theatre on Feb. 1 to a good-sized audience. Church music of various periods. as sung by the St. Olaf Choir, at times attained the effect of a delicately played organ. Dr. Christiansen added several songs to the program at the insistence

of the audience.

MARY ERTZ WILL.

Mlle. Quadri in Short Wave Broadcast

Thérèse Quadri, French soprano, gave a short lecture on "Music Appreciation in American High Appreciation in American High Schools", from W3XAL, short wave sending station of the NBC system, recently. The broadcast was transmitted to all parts of Europe, Canada and the west coast of the United States.

# ADVERTISERS < < Kelley, Edgar Stillman 292 Kennedy, Steven 263 Kerr, Muriel 105 King, Bruce Spencer 265 Kipnis, Alexander 113, 119 Kneisel, Marianne, String 221 Quartet 221 Knitzer, Joseph 74 Knowles, Lilian 134 Konetzni, Hilda 118 Kortschak, Hugo 248 Krasova, Marta 118 Kullman, Charles 75 Raudenbush, George K. 139 Raymond, George Perkins 182 Rea, Virginia 173 Reimers, Paul 299 Renardy, Ossy 177 Rethberg, Elisabeth 174 Robertson, Rae 46 Roeder, Carl M. 292 Romani, Romano 279 Rosen, Lucie Bigelow 133 Rowe, Genevieve 231 Roxas, Emilio 279 Rubinoff, Dave 187 Ruppert, Irene 218 Academy of Speech & Drama 292 Academy of Vocal Art 274 Alexander, Arthur 292 Allen, Creighton 247 Althouse, Paul 42 Alves, Carl Waldemar 273 American Cons. of Music 227 Anderson, Marian 159 Antoine, Josephine 43 Ash Institute of Music 292 Atkins, Mae Graves 228 Austin, Grace Leadenham 236 Don Cossack Chorus...... 123 Eastman School of Music.... 216 Eastman School of Music 216 Eddy, Nelson 35 Ehlers, Alice 257 Eisenberg, Maurice 163 Ellerman, Amy 207 Elmore, Robert 134 Elzon, Mischa 190 Enesco, Georges 141 Erb, John Warren 279 Etts, May L 292 Evans & Salter 277 Evans, Evan 281 Evans, Wilbur 58 Falkner, Keith 102 Fall, Fritz 210 Feuermann, Emanuel 164 Fiedler, Arthur 238 Files, Ada Belle 226 Findlay, Francis 233 Fischer, J. & Bro. 239 Flagstad, Kirsten Outside Front Cover Fletcher, Lola 273 Forest, Frank 165 Foster, Harriet 292 Fox, Félix 238 Fox, Virgil 271 Frantz, Dalies 59 Freer, Eleanor Everest 228 Friedberg, Annie 181-185 Friskin, James 181-185 Friskin, James 184 Fry, Caroline Beeson 286 Fujiwara, Yosie 271 Galaxy Music Corp. 234 Galli-Curci, Amelita 60-61 Ganz, Rudolph 256 Genet, Marianne 236 George, Florence 166 Giannini, Dusolina 167 Gibson, Elizabeth 230 Gieseking, Walter 113 Gigli, Beniamino 40 Glade, Coe 276 Godden, Reginald 82 Golde, Walter 292 Golschmann, Boris 62 Gorodnitzki, Sascha 184 Goya, Carola 64 Grainger, Percy 150 Gravina, Gilberto 185 Gunderloch, Clara 138 Gundry, Roland 168 Gurney, John 169 Gustafson, Lillian 186 Atkins, Mae Graves. 228 Austin, Grace Leadenham 236 Babin, Victor 101 Bacon, Dorothy 184 Baker, Dorothy 257 Ballet Caravan 125 Ballet Russe 203 Ballon, Ellen 137 Balokovic, Zlatko 149 Bampton, Rose 45 Bannerman, Lois 213 Barer, Simon 44 Barera, Orlando 113, 116 Barrows, Harriot Eudora 250 Bartlett, Ethel 46 Bauer, Harold 47 Baume, Emile 48 Bay State Ensemble 238 Beach, Mrs. H. H. A 292 Beattie, Douglas 176 Beldan, Emma 276 Bendiner, Milton 219 Bentonelli, Joseph 49 Biltcliff, Edwin 238 Bishop, Frank 128 Bjoerling, Jussi 113, 117 Blaisdell, Frances 220 Bonelli, Richard 51 Bookniga Corp. 279 Bos, Coenraad V 291 Bovy, Vina 158 Box 2793 275 Boyce, Alfred 286 Bradley, Ruth 267 Briselli, Iso 50 Bristol, Frederick 247 Brownlee, John 52 Budapest University Chorus 197 Burdino, Andre 57 Busch, Adolf 160 Bustabo, Guila 162 Buxton, Eugenia 131, 270 Cahill, Harry A. 249, 288 Callimahos, L. D. 54 Kullman, Charles 75 Laberge, Bernard R. 190, 191 Laffitte, Frank 241 La Meri 77 Lawrence, Marjorie 170 Lehmann, Lotte 78 Leonard, Isabel 260 Leslie, Marion Frank 276 Lev, Ray 153 Lhevinne, Josef 171 Liebling, Estelle 246 Lipsky, Alexander 292 List, Eugene 79 Little Symphony 238 Loesser, Arthur 212 Loyanich, Peter Paul 81 Luboshutz, Lea 181 Luboshutz, Pierre 172 McChesney, Ernest 84 Ruppert, Irene 218 Sack, Erna 113, 115 St. Leger, Frank 299 Salmond, Felix 140 Salzburg Trapp Choir 113 Samoiloff, Lazar 223, 292 Sanderson, Alexis 292 Sayao, Bidu 92-93 Schafmeister, Helen 261 Scherchen, Hermann 195 Schipa, Tito 147, 288 Schirmer, G., Inc. 235 Sciarretti, Alberto 292 Scionti, Silvio & Isabel 194 Serkin, Rudolph 161 Sheridan, Frank 132 Silberstein, Ernst 249 Sittig, Margaret 249 Slenczynski, Ruth 94, 270 Smith, Walter, Jr. 238 Society for Sanity in Art 222 Sokoloff, Nikolai 129 Spudant, Belle Julie 264, 279 Spalding, Albert 95 Spicer, Earle 291 Luboshutz, Pierre 172 McChesney, Ernest 84 McClosky, David Blair 135 Magic Finger Developer Co., Ltd. 251 Mahler, Fritz 80 Maison, René 288 Malcolm, Scott 82 Manski, Dorothee 210 Maréchal, Maurice 124 Marr, James, 238 Marshall, Helen 83 Martin, Clarita 198 Martinelli, Giovanni Outside Back Cover Spalding, Spicer, Earle Spicer, Earle Spier, Harry Sprague-Coleman Steele, Eleanor Steinway & Sons Inside Back Cover 265 Martin, Clarita 198 Martinelli, Giovanni Outside Back Cover Mastinelli, Carina 269, 299 Meisle, Kathryn 85 Melchior, Lauritz 155 Meller, Mischa 134 Melton, James 86 Merritt, Edna 238 Miller, Libbie 110-111, 288 Mooroe, Lucy 88 Mooro, Artists 193 Moore, Grace 36-37 Morsbach, Florence 279 Mozart Choir 87 Mundy, Anne 133 Mu Phi Epsilon Sorority 278 Murat, Ronald 292 Music, Library of Chicago 222 Steinway & Sons Inside Back Cover Steuermann, Eduard 265 Stewart, Reginald 96 Stiles-Allen 180 Stoes, Paul 123, 124, 125, 127 Stoessel, Albert 270 Stone, May 246 Stueckgold, Grete 175 Swarthout. Gladys 156, 157 Swayne, Wager 271 Buxton, Eugenia .131, 270 Cahill, Harry A. .249, 288 Callimahos, L. D. .54 Carson, Leon .211, 292 Casadesus, Robert .53 Case, Harriet .228 Castagnetta, Grace .190 Chase, Helen .299 Chester, J. & W. .239 Chiasson, Claude Jean .238 Chicago Musical College .225 Chittenden, Kate S. .299 Christie, Winifred .193 Church, John Co. .237 Churchill, Wilfred .238 Cimini, Pietro .262 Cleveland Institute of Music .278 Clovis, Hall .132, 256 Service ..... 260 Service 260 Naegelé, Charles 142 National Guild of Piano Teachers 281 National Music League League 213, 217, 259 Naumburg, Walter W., Musical Foundation 258 NBC Artists Service (Supplement) 155-178 Nemenoff, Genia 172 Nette, Vera 292 New York Grand Opera Co. 127 Nilssen, Sigurd 189, 271 Noréna, Eidé 288 Novaes, Guiomar 89 Nyriele, Georgette 251 Oberlin Cons, of Music 278 Gurney, John 169 Gustafson, Lillian 186 Hackett, Charles 65 Hain, William 142 Harrington, Howard 238 Harris, Daniel 262 Harris, Edward 283, 292 Hart House Quartet 270 Hassell, Stanley 238 Hatfield, Byron 238 Haughton, John Alan 261, 292 Helfman, Max 279, 285 Hero, Stephan 66 Herrick, John 133 Hier, Ethel Glenn 260 Hober, Beal 140 Hopple, Mary 215 Horton, Russell 276 Hubbard, Vincent V 279 Hubert, Marcel 67 Huehn, Julius 68 Hull, Vera Bull 215, 221, 253, 255, 257, 268 Hurok, S 159, 177 Indianapolis Symphony Urbanek, Carolyn ..... 100 Valeri, Delia 281 Vaszy, Viktor, 271 Verson, Cara 260 tem (Supplement) ... .35-106 Columbia Concerts Corp. (Artists List) ... . 104 Composers Press, Inc. . . . 239 Conservatory of Music of Kan-Vienna Choir Boys Manage-Vienna Choir Boys Management Corp. 199 Vincent, J. J., Inc. 197 Virden-Smith, Edith 287 Virovai, Robert 99 Von Harten, Georg 200 Vreeland, Jeannette 106 Vronsky, Vitya 101 Oberlin Cons. of Music 278 Old Harp Singers 275 Onegin, Sigrid 91 Orton, Dorothy 217 O'Toole, William 239 Page, Ruth 228 Peabody Conservatory of Music 252, 278 Peerce, Jan 132 Pemberton, Virginia 201 Pernel, Orrea 142 Pessl, Yella 220 Peters, Julia 183 Philadelphia Cons. of Music 278 Piatigorsky. Gregor 90 Pierce, Allie Coleman 259 Pinza, Ezio 174 Pitzinger, Gertrude 113, 114 Polah, Andre 267 Pons, Lily 41 Ponselle, Rosa 110, 111, 288 Presser, Theodore Co. 237 Quadri, Theresé 279 Oberlin Cons. of Music..... 278 Indianapolis Symphony Jagel, Frederick 71 Jepson, Helen 72-73 Jessner, Irene 176 Johnson, Theodate 206 Jones, Alton 259 Juht, Ludwig 238 Juilliard Summer School 202 Kaskas, Anna 105 Katchen, Julius 76 School 280 Diller-Quaile School of Music, Inc. 258 Dilling, Mildred 102 Dirmann, Rose 134 Zachareff, Demeter ...... 233 Zack, Arthur ...... 269 Quadri, Theresé ...... 279